शिल्परत्नकोशः

Śilparatnakośa

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स्थापकश्रीनिरञ्जनमहापात्रविरचितः

शिल्परत्नकोशः

ŚILPARATNAKOŚA

A Glossary of Orissan Temple Architecture

By

STHĀPAKA NIRAÑJANA MAHĀPĀTRA

Sanskrit Text critically edited
with
English Translation and Illustrations

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and
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Dedicated
to the memory of Alice Boner
and Pandit Sadasiva Rath Sarma

FOREWORD

The *Śilparatnakośa* by Sthāpaka Nirañjana Mahāpātra is the sixteenth in the series of Kalāmūlaśāstra. Although many Vāstu texts are planned in this series, this is the first to be printed. It is hoped that in the course of the next year similar texts such as the *Mayamata* and *Mānasollāsa* will be published. Despite the fact that the *Śilparatnakośa* is a late text attributed to the seventeenth century, it has an importance from different points of view. Its structure and contents differ significantly from the contents of other Orissan texts, particularly the *Śilpa Prakāśa* and the *Śilpasāriṇī*. Nevertheless, all these texts are distinctively Orissan in character. Besides, they belong to a Pan-Indian tradition in so far as the temple corresponds to the image of Man and that the ground plan and elevation concretize the concept of 'Puruṣa' on the micro and macro levels. The *Śilpasāriṇī* develops the *mahāpraśasta pañcaratha prāsāda* on the geometrical motif of the square. The ground plans of most other Indian temples are also based on the geometrical motif of the square, circle or ellipse. The *Śilparatnakośa* accepts the basic symbolical identification of the parts of the *rekha* temple to the body of the divine person (Puruṣa). However, the governing geometrical motif of the Mañjuśrī type of temple is the Śrīyantra. Logically, this type of temple is called Mañjuśrī, both signifying the feminine principle and goddess Śrī. Few Indian texts have given attention to the Mañjuśrī type of temple plans built in the shape of the Śrīcakra, both ground plan and elevation. For this one reason alone, the *Śilparatnakośa* assumes importance in the textual corpus of Indian architecture.

Divided into two sections on temple architecture and temple sculpture, the *Śilparatnakośa* elaborates on the *rekha* type of temples and details the shape, size and measure of the different architectural members from the *pīṭha* to the *kalaśa*. Of great interest is the detailed account of the placements of the *nāga* and *vyāla* motifs. This detailed account of the *rekha prāsāda* is followed by a lucid description of the Mañjuśrī type of temples. The author declares: "The Mañjuśrī is a most beautiful variety of the *rekha* type of temple."

In Part II on Temple Sculpture the author is concerned with sculpture (Prāsādamūrti), an integral part of temple architecture. The programme of the placement of the figures is outlined, while pertinently dividing the images into those of worship (*arcā*) and those for decoration (*maṇḍana*). More significant is the classification of the images into *avyakta* and *vyakta* (unmanifest and manifest). It is only after the author has stated the broad classification that he dwells on the techniques of making images.

A perusal of this text is convincing proof of a distinctive Indian vision,

approach, methodology, and technique of not only architecture but also the other arts.

The visualiser, the composer and the *sthapati* accept a single basic grid at the level of macro or micro architecture, Puruṣa or Śakti serving as a model. He concretizes this vision through setting up a series of correspondences in theme, content, formal elements, and, most fundamental of all, a mathematical or geometrical shape and form which determines measure, be it in architecture, sculpture, drama, poetry, music or dance. The *Śilparatnakośa* systematically establishes these correlations by accepting the Śrīyantra as a basic design grid, imbues it with symbolic significance and then expands both the ground plan as also the elevation. The images on the outer walls of the temple as in the Rājarāṇī Temple in Orissa are parts of a single vision where each image serves a geometrical or symbolical function in relation to the basic Yantra and is also a *dramatis persona* in a larger mythical choreography.

Between these two layers of an abstract geometrical paradigm and its manifestation through figurative art, as specific images, there are other layers. Concurrently, the temple is Puruṣa (as *rekha prāsāda*) and is also Mañjuśrī, but it is also symbolic of the five elements (*mahābhūtas*) as well as the three *guṇas*. Thus the physical structure of the temple is a coordinate of multiple levels of consciousness almost like the staff lines of music notation. A reading of the text makes it clear that the system of establishing correspondences was sensitively understood and practised until the 17th century. This text is also important because it is codifying an existing tradition and an actual architectural practice rather than laying down guidelines or ground rules for the making of temples. Dr Bettina Bäumer's detailed analysis of the Rājarāṇī temple as a Mañjuśrī type of temple based on the Śrīcakra is therefore most welcome.

Bettina Bäumer and Rajendra Prasad Das, who have so assiduously edited the text, have raised important questions regarding the nature of the textual tradition in regard to Śāstras in the introduction. These issues assume a new validity in the context of the modern discourse, on what constitutes a text, whose text, and what text, and for whom? Medieval Indian writers of the Śāstras may not have been participants to a modern discourse but they were certainly anticipators of this discourse. For them the text, specially the Śāstra, was not prescriptive, fixed, nor was it theory, understood in its usual connotation. Instead it was indeed flexible and fluid, immutable in regard to certain guiding principles but with an inbuilt capacity for change, flexibility and varied interpretation. Thus the text and the practice interpenetrated and walked in and out of each other. The importance of the text (Śāstra) is not as theory but a written record or framework of historical contemporary practice. The tendency to evaluate these texts merely on the basis of early or late therefore needs reconsideration. This is as true of *Śilparatnakośa* and other texts on ar-

chitecture as it is of texts on Music published by the Indira Gandhi National Centre for the Arts (especially the *Bṛhaddeśī*). I hope that a careful reading of these carefully edited texts in the different arts will enable future art-historians to be aware of the deeper dynamics of the creative and critical discourse within the tradition.

I hope that the publication of this text will stimulate further discussion both on the particular text, on the terminology of Orissan temple architecture as also on many questions which the distinguished Editor has raised in her Introduction. The Indira Gandhi National Centre for the Arts is grateful to her and Sri Rajendra Prasad Das for having undertaken to critically edit and translate this text.

Kapila Vatsyayan

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INTRODUCTION

> There is one timeless way of building. It is thousands of years old, and the same today as it has always been. The great traditional buildings of the past, the villages and tents and temples in which man feels at home, have always been made by people who were very close to the center of this way.
>
> *Christopher Alexander*

The Text

The Śilpaśāstra presented here is a living testimony to the fact that the Śilpa tradition in Orissa continued practically unbroken up to the present day. The text was composed in 1620 A.D. or 1542 of the Śaka era, i.e. ten to four centuries after the construction of the temples of Bhubaneswar, Koṇārka and others which it describes. One might ask, what was the purpose of composing such a text in the 17th century? It seems that it served as a practical architectural dictionary (*kośa*) to the students of Śilpa and Sthāpatya, first, to let them understand the existing historical temples in all their parts, and second, to assist them in the construction of temples following the same age-old prescriptions and rules which had bestowed sanctity and beauty (these being inseparable) on the Orissan temples.

Another important function of such a text, which it can fulfil even today, is to reveal the symbolic significance of the temple and all its parts, a significance which is easily forgotten. After studying its content, one will look at the temples with new eyes, and discover hidden aspects which a superficial view, and even a purely archaeological description or art-historical analysis, cannot unravel. In any art-form, a knowledge of its principles, symbolism and form-language leads to a fuller appreciation. One may enjoy Indian classical music without any knowledge of the *rāgas* and *tālas*, but the more one knows and can recognize each *rāga* and *tāla* with their subtleties, the greater and more appropriate will be the enjoyment of music. Thus the function of theory in the Śāstras of the Indian Arts is far more than a technical aid for the practitioner.

Just as poetry uses language in a free way, yet it has to follow the rules of grammar, so the Śilpaśāstra contains a grammar of the form-language of a given art, its content and style. A grammar always gives rules for possible combinations of words forming sentences, and similarly our text describes form-elements

which can be variously combined and applied. The description is therefore not simply sequential, but often topical. For example, where the context requires the description of a pillar, this leads the author to describe all possible shapes of pillars, although they may belong to other parts of the temple than the one under study. This methodology, which resembles the enumeration of grammatical forms, has to be kept in mind, while trying to understand the text. Architecture consists of structures and patterns which are repeated, and where the details and the whole are in a harmonious relationship. A modern architect like Christopher Alexander speaks of the same laws governing architecture: "The structure of the language is created by the network of connections among individual patterns: and the language lives, or not, as a totality, to the degree these patterns form a whole."[1]

Of course, a *kośa* is not a technical manual of construction, but one has always to place such texts in the context of the living practical tradition. This is true of almost all classes of Śāstra in India, which often appear to be dry enumerations of definitions or instructions, if they are not combined with a living *guru-paramparā*, which can fill each word, *sūtra* or *śloka* with meaning. Thus, even today, *sthapatis* in Orissa quote verses from the *Śilparatnakośa*, relating them to temple construction, and not merely to the description of existing temples. If this text had not been useful for them, they would not have taken the trouble to recopy it up to the 19th century, even though, from a literary point of view, each recopying involved a deterioration of the textual tradition.

The text says clearly that it is meant only for the community of *sthapatis* and should not be given to outsiders. This is one of the indications that the *śilpīs* and *sthapatis*, the architects, sculptors and craftsmen, just as other traditional groups, were jealously guarding their own respective tradition – not because it contained any secret doctrines or rituals, but because the knowledge which by tradition belonged to a certain community was not supposed to be divulged to another group. The other indication that this text is not the product of learned pandits can be found in its language, which is, in Keith's words, "a pretence of Sanskrit."[2] We shall deal with the problem of the language of the text separately.

Recent research has thrown much light on the nature and function of Śilpaśāstras and their relation to existing monuments and works of art. In order to understand the function of the text, it will be useful to reflect upon the most important methodological points. For a long time textual and art-historical studies moved on parallel lines without meeting and enriching each other. This situation has changed drastically, with the result that we now have a better

[1] *The Timeless Way of Building*, p. xii. [2] A.B. Keith, *A History of Sanskrit Literature*, Oxford 1928, p. 464.

contextual basis for understanding Indian art. T.S. Maxwell, in an article "Śilpa versus Śāstra",[3] has given a penetrating analysis of the role of Śilpaśāstras in the Indian artistic tradition and in the evaluation of Indian art. About the nature of these texts he says, "it must on the face of it be unlikely that such texts, though cast in what we take to be a shastric form, were ever used as on-site instruction manuals. Their purpose was, rather, to preserve what could be remembered of former traditions and recent conventions and to discuss such obviously associated issues as aesthetic theory. They seem to have been designed to enter the main tradition as *śāstra* alongside *śilpa* as its complement, but not as detailed commentary or explanation... Those texts epitomised and consolidated the culture in which the artist lived and worked, and from which he drew his inspiration." (ibid., pp. 10–11) Against the opinion that there must be a uniform canon and terminology, he stresses the flexibility of art and of the artist even in the most traditional culture. The *Śilparatnakośa* hints several times at this artistic freedom. "In fact," says Maxwell, "there exists no single canon, and certainly no single authoritative text, for any of the Indian arts. There is no Pāṇini at any stage in the development of sculpture; art is not reducible in this way because it cannot stand still. Artistic creation being a process, every work of art – a temple, a sculpture – is to the artist a project abandoned along the path of a continuous pursuit..." (ibid., p. 13). This flexibility also applies to the regional idiom, in style and terminology. Again, Maxwell says about the function of Śilpaśāstra that "it supports, rather than censors art." (Ibid., p. 15) The controversy of whether it should be considered to be prescriptive or descriptive is no longer valid in the light of Maxwell's observations. This approach will help us to look at the text with the right perspective.

The Conception of the Temple

The *Śilparatnakośa*, like most Śilpaśāstras, is not a speculative but a technical text. It does not elaborate on the basic principles of architecture or the theology of the temple. Yet, being grounded in the tradition, it contains a clear symbolical conception of the temple which is consistent throughout the whole text. This conception is known to us from the *Agni Purāṇa*:

> One should meditate on the Lord of the temple as embodiment of
> splendour (*vairājarūpam*), 'Lord of the gods',
> then the wise should imagine the whole temple as Puruṣa.[4]

[3] Published in: A.L. Dallapicola (ed.), *Shastric Traditions in Indian Arts*, pp. 5–15. [4] *Agni Purāṇa* 61.11, cf. S. Kramrisch "The Temple as Puruṣa", in: Pramod Chandra (ed.), *Studies in Indian Temple Architecture*, Bombay (American Institute of Indian Studies) 1975, pp. 40–46.

Finally, the *bindu*, the central point of the Śrīcakra, is identified with the *kalaśa* crowning the temple, and the *vṛtta* or central circle of the Śrīcakra with the *āmalaka*. This statement implies a deeper symbolism, since *bindu* means not only 'point', but also 'drop', mainly the drop of nectar, and the creative principle issued from Śiva.[8] The *kalaśa* contains the 'drop' of *amṛta* which fertilizes the whole temple. The *bindu* is at the centre and is conceived to be directly above the centre of the *garbhagṛha* which contains the deity in any form, whether as a *mūrti*, a *liṅga* or a *yantra*.

The Śakti-nature of the temple is further hinted at when the author describes the two *rāhā-śikharas*, the smaller one of which is "contained" in the larger one, as "mother and child" (vv. 370 ff.). In fact, the two appear like a mother holding a child in her lap. Here the term '*garbha*' for the body of the *śikhara* has its full justification: it is really the mother's womb. Nor is it by chance that many of the synonymous names of Mañjuśrī contain the word *garbha*, hinting at the mother-element of the temple.[9]

In fact, the Rājarāṇī Mañjuśrī temple contains many mother-images (*mātṛ-mūrti*) on the different parts of the *śikhara*.[10] Even otherwise the temple abounds in female figures, some of which can be identified as Devīs. Even where they only appear as *alasā-kanyās*, they obviously represent the *gaṇaśaktis* in a concealed form. The feminine, or Śakti-nature, of the temple is such that even the four Bhairavas crouching in front of the *beki* at the top are represented as Bhairavīs (v. 389).[11] The male figures on the Rājarāṇī are reduced to the *dikpālas*, to Śiva as Naṭarāja, to the image of a king with his queen under an umbrella, apart from yogis, worshippers and the *mithunas*. Thus the temple becomes a celebration of the Śakti element of creation in a multitude of forms, including *nāgīs* rising up from the netherworld.

The symbolism described so far leads us to the levels of correspondences underlying the conception of the temple as Śrīyantra.

The temple in its solid, mountain-like elevation represents the *ādhibhautika* aspect, the external manifestation of the Śrīyantra as Meruprastāra. The Śrīyantra underlying it is the *ādhidaivika* aspect, the microcosm containing the deities and *śaktis*. The human body is the *ādhyātmika* aspect, in which all this symbolism is experienced and internalized. Thus the three levels can be identified according to different equations: the human body is the temple of the Divine Energy, and vice versa, the temple is the body of Śakti. The Śrīyantra is the temple and, vice versa, the temple is the solid Śrīyantra. The Śrīyantra

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[8] Cf. H.N. Chakravarty, "Bindu", in: *Kalātattvakośa*, Vol. II, ed. by B.Bäumer, Delhi 1992, pp. 1–24. [9] Since the text does not speak about the interior of the temple, the term *garbha* is hardly ever used for the *garbhagṛha* or *sanctum*. Cf. v. 450. [10] There is also one father-and-child image in the recess at the north-eastern *jāṅgha*. [11] On the *śikhara* of Rājarāṇī they are female in appearance and expression, although their bodies are not female.

is internalized in the worshipper's body, and thus an integration of the three levels is operated. The external, the internal and the symbolical dimensions of worship are combined and bestow meaning on each other.

Let us now examine the exact correspondences between Mañjuśrī and the Śrīyantra.

The parts of the Śrīcakra are identified with the following parts of the temple, moving from the outer to the inner levels:

1. *bhūpura* (outer enclosure) with *pīṭha* (plinth);
2. *trivalaya* (three circles) with *pañcakarma* (base);
3. 16 petalled lotus with the lower *jāṅgha* and its 16 *śaktis*;
4. 8 petalled lotus with the upper *jāṅgha*;
5. *caturdaśāra* (14 triangles) with 14 *śikharikās* at the level above *melana*;
6. 10 outer triangles with 8 *anurāhā śikharikās* and 2 *rāhās*;
7. 10 inner triangles with 4 *koṇakas*, 2 *rāhās* and 4 intersections between *anurāhās* and *anartha*;
8. 8 triangles with 2 *rāhās*, 4 *anarthas* adjoining the east-west *rāhā* and 2 *koṇakas* (at the level below *viṣama*);
9. *trikoṇa* (central triangle) with 3 Bhairavīs on the *beki* (the triangle pointing south), whose heads are outside the circle of the *āmalaka*;
10. *vṛtta* or the inner circle with *āmalaka*;
11. *bindu* or the central point with *kalaśa*. In the Śrīyantra it is taken together with the central *trikoṇa*.

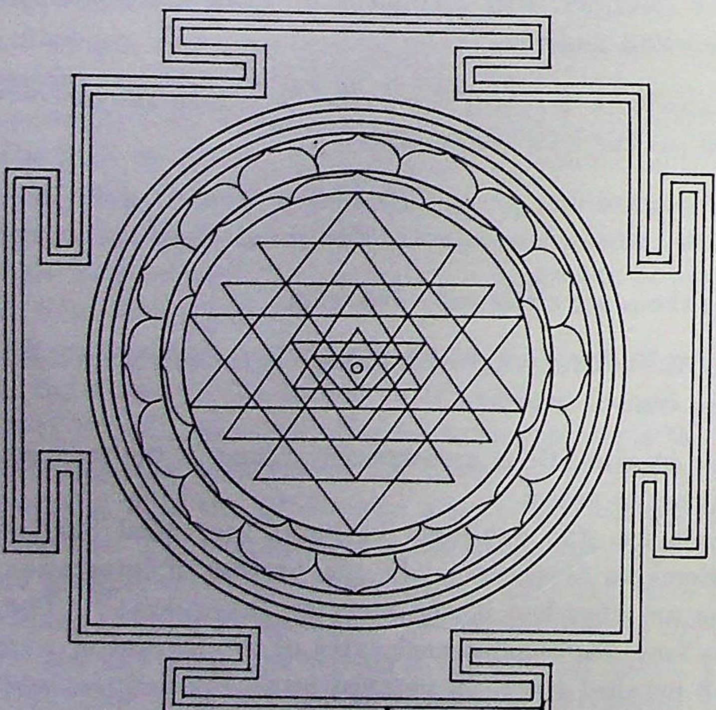
Some of these identifications are explicitly found in the text, while the others can be construed as above.

In the Śrīcakra, the five inner elements are called Śakticakras and the four outer elements Śivacakras. In the process of integration the external or Śivacakras are absorbed in the inner or Śakticakras.[12] The *caturāvaraṇa* indicates the four *āvaraṇas* or enclosures of the Śrīyantra, when the 4 outer Śivacakras (8 petalled lotus, 16 petalled lotus, the 3 circles and the *bhūpura*) are absorbed into the 4 Śakticakras. The Śakticakras, when considered as *koṇas* or triangles, are counted as 5, i.e. the central triangle containing the

[12] Lakṣmīdhara in his comm. on *Saundaryalaharī*, v. 9 quotes from the *Bhairavayāmala*: *trikoṇe baindavaṃ śliṣṭaṃ aṣṭāre'ṣṭadalāmbujam, daśārayoṣṣoḍaśāraṃ bhūgṛhaṃ bhuvanāścakre.*

bindu, which is enclosed by the *aṣṭāra* or the circle of 8 triangles, enclosed by the inner 10 triangles, enclosed by outer 10 triangles which in turn are enclosed by the 14 triangles; but when considered as *cakras* or circles, they are reduced to four by combining the pair of *daśāra* triangles in the circle. This is the result (*pariṇāma*):[13]

1. *Trikoṇa* (triangle at the core of Śrīcakra) enclosure absorbing 8 petalled lotus enclosure;
2. the enclosure formed by the 8 triangles absorbing the 16 petalled lotus enclosure;
3. the enclosure formed by the pair of 10 triangles absorbing the 3 circles (*mekhalātraya*); and
4. the enclosure formed by the 14 triangles (*caturdaśāra*) absorbing the *bhūpura*.



Śrīyantra

[13] Lakṣmīdhara on *Saundaryalaharī*, v. 11, (p. 31, Mysore ed.).

The *trikoṇa* contains the circle (= *āmalaka* + *kalaśa* taken together) or the *bindu* (represented by the neck part).[14]

Lakṣmīdhara, in his commentary on the *Saundaryalaharī*,[15] quotes a verse from the *Bhāgavatamatarahasya* which summarizes the integration of the Śivacakras and Śakticakras, saying: "The Śrīcakra is to be known as consisting of Śiva and Śakti (-cakras), it is verily the body of Śiva and Śakti (together)."

This integration of the Śiva and Śakti aspects is manifested in the temple architecturally as well as iconographically. Until recently it was not possible to recognize this symbolism, because the key to its interpretation was missing. Once this key has been identified as the Śrīyantra with its symbolism, many unidentified iconographical representations on the temple can be identified. Thus so far the *pīṭhagṛhas* at the south and north side below the central *rāhās* had been understood to contain Liṅga-worship by Śaiva ascetics. A closer look at the scene on the southern *gṛha* reveals as object of worship a liṅga-like shaft crowned by a Meruprastāra-yantra. This had been mostly mistaken to be a Liṅga covered with flower garlands. But in fact, such a tradition of the combination of Liṅga and Śrīyantra existed and traces of it can still be found. The worship of the Śivaliṅga at Paśupatināth in Nepal contains an element when the Śrīyantra is drawn with sandalwood paste on its top. Obviously the symbolism implies the integration of Śiva and Śakti. The Rājarāṇī scene can clearly be identified as a worship of the Liṅga crowned by the Śrīyantra-Meru.[16]

Besides, we find Śiva Naṭarāja in a southern *khuragṛha*, and Pārvatī dancing in a northern *khuragṛha*.[17] Thus the static and dynamic aspects of Śiva and Śakti are both present. "Here *spanda*, vibration or rhythm, the attribute of Śakti, and *aspanda*, non-vibration, the attribute of Śiva, merge, ever remaining in a state of equilibrium and non-duality."[18]

As is wellknown, the Śrīyantra is worshipped in two ways: *sṛṣṭikrama* and *saṃhārakrama*, the first moving from within outside, and the second moving from the outer to the inner *cakras*. In the case of the temple this dynamism of the two ways of worship can also be followed: viewed from the south the five Śakti triangles face the worshipper, and it is here also where he sees the Merupūjā. Approached from the north the four Śiva triangles face the worshipper, as well as the Liṅgapūjā at the *pīṭha* level.

This brings us to the *ādhyātmika* interpretation of the temple. The niche below the western central *niśā* at the *talagarbhika* level contains the marriage scene of Śiva and Pārvatī, and is flanked by two slender *nāgastambhas* with two *nāgīs* on each side. The northern and southern *niśās*, each have two pairs of *nāgas* in the same position. The symbolism points to the subtle body in Tāntric

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[14] Cf. Lakṣmīdhara's comm. on v. 11 of *Saundaryalaharī*, (p. 31, Mysore ed.). [15] On v. 9, (p. 20, Mysore ed.). [16] See Plates 25 and 26. [17] See Plates 27 and 28. [18] Gopinath Kaviraj, art. cit. p. 15.

Yoga: the *nāgas* represent the *kuṇḍalinī śakti* which is latent at the base and which, when awakened, rises up in the form of the supreme Śakti *kuṇḍalinī* (cf. vv. 145–147). The central part of the *śikhara* is the place of the integration of the two poles: the two energies of Śiva and Śakti, the male and the female, the two breaths *prāṇa* and *apāna* uniting in the uprising *udāna*, or, in different terminology, the two *nāḍīs iḍā* and *piṅgalā* meeting in the central *suṣumnā*. This integration is symbolically represented in the marriage of Śiva and Pārvatī, an integration and union of the two sides of the temple, the *liṅga* being represented at the *pīṭhagṛha* in the north, and the Śrīyantra at the corresponding central *pīṭhagṛha* in the south.

The divine energy, *kuṇḍalinī*, rises up through the spire of the visible temple, as it does through the central channel in the body of the worshipper or yogin until it reaches the *sahasrāra*, which in the temple is symbolized by the *kalaśa* at the top of the spire. It then transcends it in the *dvādaśānta*, on the temple symbolized by the *āyudha* and *dhvaja*.

Rājarāṇī–Rājarājeśvarī

The Rājarāṇī temple does not contain a deity in the *sanctum sanctorum*. This raises several questions. For example, was it a temple at all? If so what was its sectarian identity? If it was a Śaiva shrine, did it originally contain a Mūrti or a Śiva Liṅga? Mano Mohan Ganguly has rejected the theory of its being a pleasure resort for the king of Orissa and his consort as "utterly baseless".[19] While concluding that it was a temple, he is doubtful about the installation of the idol, presuming that the "installation ceremony might have been abandoned by some inauspicious event happening in the royal household."[20] He concludes however "that the temple was intended for enshrining an image and not a *liṅgam*" and proceeds to suggest, on the basis of the carved "petals of lotus" on its "*khura pristha*" that it "was meant for being dedicated to Vishnu".[21] While supporting Ganguly's rejection of the "pleasure resort" theory, Panigrahi rejects Ganguly's conclusion that it was a Vaiṣṇava shrine. According to Panigrahi, Rājarāṇī was a Śaiva temple and its original name was Indreśvara. For Panigrahi, the occurrence of Śaiva *dvārapāla* figures on the door jambs of the Jagamohana and Lakulīśa and associates on its lintel, the scenes of *liṅga*-worship on the *pīṭha* niches below the south and north *rāhās*, the four-armed Pārvatī in a *khuragṛha* adjoining the southern junction and the depiction of Śiva's marriage below the western *niśā* coupled with the fact that the temple has been described as Indreśvara in the local Sanskrit works "leave little room for doubt that it was a Śaiva shrine."[22] Offering an explanation for the absence of a deity in the

[19] *Orissa and Her Remains*, p. 312. [20] Ibid., p. 313. [21] Ibid., p. 113. [22] K.C. Panigrahi, *Archaeological Remains at Bhubaneswar*, pp. 94-97.

temple, Panigrahi suggests that the "exigency of removing the presiding deity probably arose when the Jagamohana collapsed blocking the way to the cella of the main temple."[23]

The presence of Śaiva *dvārapālas* as well as other Śaiva sculptural depictions does not preclude the possibility that Rājarāṇī was a Devī temple of Śrīvidyā tradition, in which the Śrīyantra is regarded as the embodiment of both Śiva and Śakti (*śivayorvapuḥ*). It may be noted that some of the eighteen Ācāryas of the Pāśupata sect such as Atri, Āgastya etc., are also regarded as proponents of various Śrīvidyā traditions.

It has been shown elsewhere, in connection with the Liṅga-worship panels, that the so-called "Liṅga worship" on the *pīṭhagṛha* below the south *rāhā* is more likely to be Śrīyantra worship. The significance of the depiction of Śrīyantra worship on the south side and Liṅga-worship on the north has also been discussed. Panigrahi's identification of Rājarāṇī as a Śiva temple is primarily based on his reliance on what he calls "the local Sanskrit texts" such as the *Ekāmra Purāṇa, Ekāmra-candrikā, Svarṇādri-mahodaya*, and *Kapila Saṃhitā*, which name a temple to the east of the Siddheśvara temple in the Mukteśvara complex as Indreśvara. It is thus necessary to examine the reliability of these texts in providing authentic historical data. Of these texts, the *Ekāmra Purāṇa* is considered the earliest, dating back to the 14th century according to Panigrahi (p. 22), or the 15th century according to Dhal (editor of the critical edition).[24] This work may however be considerably later, as one of its major themes – the story of the demons Kṛti and Vāsa – first appears in the Oriya epic *Sāraḷā Mahābhārata* which was composed in the 15th century. Moreover the *Ekāmra Purāṇa* is only referred to by the Orissan Smṛti writers from the early part of the 18th century. These texts are primarily in the nature of Sthala Purāṇas or Māhātmyas, whose avowed purpose was to extol a particular *kṣetra* – here the Ekāmra kṣetra. While such texts may be excellent as compendia of sacred myths and ritualistic lore, they contain little material of historical value. For instance, the Brahmeśvara and Ananta Vāsudeva temples are known to have been built by historical persons – the former by Kolāvatī, the mother of Uddyota Kesari, around the middle of the eleventh century, and the latter in 1278 A.D. by Candrikā, sister of the Gaṅga king Narasiṃhadeva I, who built the Sun-temple of Koṇārka. However, the *Ekāmra Purāṇa* ascribes them to Brahmā and Viṣṇu respectively! Yet, after identifying Indreśvara as Rājarāṇī, Panigrahi proceeds to suggest that its builder Indra was none other than Indraratha,[25] one of the Somavaṃśī kings. In this context it is significant that, while listing the *pūjā mantras*, sacred days and rituals connected with many of the temples, the *Ekāmra Purāṇa* is silent about its alleged Indreśvara. It is thus reasonable

[23] Ibid., p. 97. [24] U.M. Dhal (ed.), *The Ekāmra Purāṇa*, New Delhi 1986, p. 12.
[25] Panigrahi, op. cit., p. 249.

to conclude that the author of the *Ekāmra Purāṇa*, who ascribes Brahmeśvara to Brahmā (p. 102), Bhāskareśvara to the Sun (p. 120), Yameśvara to Yama (p. 128), and Ananta Vāsudeva to Viṣṇu (p. 142), felt it necessary to ascribe a temple to Indra, king of gods, lord of Amarāvatī, and *dikpāla* of the East. He found Rājarāṇī an eminently suitable candidate, being in the East and possessing unique architectural and decorative features which invite comparison with the abode of Indra. He thus named it Indreśvara, almost at the end of his enumeration (p. 179). From its silence on the subject of rituals of 'Indreśvara', it is obvious that, at the time of the composition of the *Ekāmra Purāṇa*, the earlier Śrīvidyā tradition had been lost, and the absence of any deity in the *sanctum sanctorum* made it impossible to associate any ritual or festival with this temple. It is possible that originally a Śrīyantra was installed in the centre of the *sanctum*.

Another theory which had been advanced to explain the name "Rājarāṇī", namely that it is derived from the kind of sandstone used, has already been rejected by Debala Mitra.[26] The local name of the stone as *rājārāṇiā* has certainly been derived from the temple and not vice versa. But Debala Mitra is also uncertain about the deity of this temple and only hints at indications of its "Śaiva association." One has to realize that popular tradition is often nearer to the truth than academic speculations. Thus the very fact that the temple has retained its name Rājarāṇī, and that there is no evidence of it ever being called Indreśvara or by any other name, clearly indicates that the identification of the *Śilparatnakośa* must be correct: *Rājarāṇī* is a short form of *Rāja*rājeśvarī who is also named Mahā*rājñī*.[27]

Prāsādamūrti

As we have seen, the main part of the text deals with architecture, although sculptural elements are inevitably included. From v. 436 a so-called second *khaṇḍa* begins, entitled the chapter on *prāsādamūrti*. It consists of a short survey of sculptural parts and suggests a simple classification of images into cult-images (*arcāmūrti*) and decorative images (*maṇḍanā*) (vv. 451 ff). Another binary classification (in the Āgamas it is actually threefold) divides images into *avyakta* and *vyakta* (vv. 453 ff.).[28] What is interesting here is that *avyakta* is related only to the inner image realized in meditation. *Dhyāna* seems to be used in two senses in this text, firstly as meditation, and secondly as the description of the divinity according to which the so-called *dhyānamūrti* is made (v. 456). As regards the *vyakta mūrti* or manifest image, the text

[26] *Bhubaneswar*, New Delhi (A.S.I.), 1978, p. 54. [27] In its Oriya form Rājarāṇī. [28] Cf. B. Bäumer, "Manifest and Unmanifest Form in the Śaivāgamas", in: A.L. Dallapiccola (ed.), *Shastric Traditions in Indian Arts*, op. cit. pp. 339-349.

prescribes that a compositional diagram (*pañjara*) should be drawn before determining the parts and limbs of the image (vv. 454–455).[29] Although this hint remains unelaborated it was obviously understood by the *sthapatis*, for whom the *pañjara* still constituted a part of their living tradition.

Great importance is also given to the *yūpa*, which has nothing to do with animal sacrifice in this context, but is a symbol of the divine architect, Viśvakarman, and a kind of silent witness and guardian of the temple. The *yūpa* ranks in importance with the *arcāmūrti*, since it is only the chief architect who is allowed to make it (v. 462).

The short chapter on images ends abruptly with an homage to the *Dārubrahma*, i.e. Jagannātha. While praising his chosen Deity, the author makes the interesting statement that Jagannātha is of both manifest and unmanifest nature, he is both formless and formed (v. 467). This description is otherwise applied only to the Śivaliṅga as a symbol uniting the transcendent and immanent, the formless and formed. It can be applied to the image of Jagannātha because it is not fully anthropomorphic. As Puruṣottama he is also identified with the ancient Puruṣa (v. 474).

Pratimālakṣaṇa

Only one of the manuscripts contains a kind of appendix, called the *Pratimālakṣaṇa*, "the characteristics of images", which seems to be an extension of the short section on *Prāsādamūrti*. It does not deal with iconography in the usual sense of the term as a description of the deities with their attributes etc., but consists rather of a typology of image-making. Its language is less corrupt and more fluent. It takes up the same themes as the chapter on *Prāsādamūrti*.

This section contains references to the composition of panels (vv. 489–498), as well as a classification of images according to their mood, which is derived from the three *guṇas*. *Lāsya* or gentle images relate to *sattva guṇa*, *ugra* or powerful images to *rajas* and *bhayaṅkara* or terrifying images to *tamas* (vv. 500–502). It is interesting that the freedom of the artist is explicitly affirmed as regards the decoration of images (v. 503). Another classification of features, normally found in texts on painting, which compares the parts of the body with plants, flowers, fruits, as well as birds and animals, is also given.

On the whole the parts describing the image are very cursory and not satisfactory. They rather hint at known classifications, but they do not elaborate either on the procedure of image-making, or on iconography.

[29] *Vāstusūtra Upaniṣad* II.

The Language and Terminology of the Śilparatnakośa

In spite of the similarity in the names, our Orissan text does not seem to have any connection with the *Śilparatna*, a 16th century text from Kerala.[30] The only link between the two is the general conception of *prāsāda* as Puruṣa.[31] The terminology of the *Śilparatna* is south-Indian, whereas that of the *Śilparatnakośa* is distinctly Orissan, with some influence of the vernacular.

We have already mentioned the corrupt Sanskrit of the text. The copyists, one of whom was himself a practising *sthapati*, had little knowledge of Sanskrit. The style is like other regional texts on Śilpa and Vāstu.[32] Not many grammatical forms are used – indeed it is often a sequence of nouns without ending (*vibhakti*) – and only somebody with a knowledge of temple architecture can make out the meaning of this juxtaposition of terms. In editing the text we have not changed this basic form, but only corrected obvious grammatical errors.

As far as the terminology is concerned, it is mostly Sanskrit, but some common Oriya terms are also used. The text is not always consistent, for sometimes both an Oriya and a Sanskrit term are used for describing the same part (e.g. *kaṇṭha* or *beki*, the 'neck'-part of the temple, below the crowning *āmalaka*). As if to justify the śāstric nature of these terms, the author often introduces an Oriya term adding the phrase "it is also called thus in the Śāstras". Some terms are confused, as in the case of the Sanskrit *anuratha* which by contraction has become *anartha* (without bearing the Sanskrit meaning of *anartha* !). The author himself does not seem to be clear as to whether *anartha* is only another name for *anuratha*, or whether it refers to another, narrower vertical division of the spire.

However, in many cases the text brings greater clarity in the often confused terminology of Orissan temples, especially as it came to be used by archaeologists and art historians. Certain terms are superior to the popular designations, e.g. *vajramastaka* (or *vajramuṇḍi*) instead of the corrupt form *bho*.[33] The name *vajra* refers to the belief that this prominent symbolical-decorative element makes the temple invulnerable and hard as diamond (*vajra*), and thus protects it from lightning (*vajra*).[34] The term *vajra* also seems to bear traces

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[30] *Śilparatna* of Śrīkumāra ed. by K. Sāmbaśiva Śāstrī, Trivandrum, Deptt. of Publication, Govt. of Travancore, 1929. [31] See above and the article by S. Kramrisch. [32] The language of our text is still far superior to that of *Bhuvanapradīpa* which is faulty and inconsistent even in its Oriya terminology. Text edited by N.K. Bose in: *Canons of Orissan Architecture*, New Delhi, reprinted 1982. [33] *Bho* as such has no meaning in Oriya except as an exclamation. In the context of architecture it appears to be a contraction of *Bhairava*, relating to the two Bhairavas flanking the *vajramastaka*. Because of their prominence, the whole motif came to be called by this name. [34] Cf. T. Donaldson, "Development of the Vajra-mastaka on Orissan Temples", see Bibliography.

of the Buddhist symbolism of *vajra.* In fact the *vajramastaka* motif is a development of the *caitya*-window. Also the Oriya term *gaṇḍi*, for the 'trunk' of the spire, does not occur in the *Śilparatnakośa*; instead the Sanskrit *garbha* is used. *Garbha* does not refer here to the *sanctum*, but to the outer 'body' or rather 'womb' of the *śikhara.*

Another commonly accepted Oriya term is *rāhā* for the central projection on the wall and spire, elsewhere called *bhadra* or *ratha*. *Rāhā* means 'way or path', and it seems to refer to the central 'path' moving upwards on the *śikhara.*

The terminology generally agrees with other Śilpa texts from Orissa, such as the *Śilpa Prakāśa*, *Vāstusūtra Upaniṣad* and *Saudhikāgama*.[35] Wherever there is a difference in usage, it has been indicated in the footnotes. The term *pañjara*, for instance, is used in the same meaning as in other Orissan texts, denoting the compositional diagram for images drawn on the stone surface before carving. Most of the other terms are wellknown and need not be explained outside the text. Apart from the shortcomings already mentioned, the terminology of the *Śilparatnakośa* can certainly contribute to a more concise description of Orissan temples.[36]

The Author

Sthāpaka Nirañjana Mahāpātra, the author of the *Śilparatnakośa*, hailed from Aṣṭadurga, now known as Āṭhagaḍa, in the Gañjām district of Orissa. His father was Svapneśvara and his mother Candrāvatī. He later settled in Śrīkṣetra, the modern town of Puri. He was honoured by the then Gajapati ruler of Khurdhā, Puruṣottama Deva (1600-1621).

Nirañjana received the patronage and support of the king in his endeavour to compile this text from earlier Śilpa texts of Orissa. He refers to *Sārasamuccaya* (presumably the *Pratiṣṭhā-Lakṣaṇa-Sāra-Samuccaya*),[37] the *Vāḍabhi Śilpa* text of Bhaṭṭāraka (*Śilpa Prakāśa* of Bhaṭṭāraka Rāmacandra Udgātā Kaulācāra)[38] and the *Śilpasāriṇī* (verse 434). He also mentions the *Śilpāgamas* (verse 360) without however naming any specific Āgama text. His familiarity with, and deep understanding of, the Śilpa tradition are evident from his many assertions about the principles and precepts of Viśvakarman throughout the *Śilparatnakośa*.

He composed both the parts of the text, that is the section on Architecture (Śilpāṅga) and the section on Sculpture (*Pratimālakṣaṇa*).

[35] Unpublished but under preparation. Cf. Alice Boner, "Saudhikāgama on Pañjaras", in: *V. Raghavan Felicitation Volume, Brahmavidyā*, Adyar Library Bulletin, Vols 31-32 (1967-68), pp. 113-124. [36] See the Glossary for details. [37] The Sanskrit text has been published in two parts by the Nepal Rājakīya Pustakālaya. This edition is full of mistakes, and a new critical edition is under preparation. A facsimile of the illustrated MS, of one of the MSS and an uncorrected reprint of the printed text has been published by Gudrun Bühnemann and Musashi Tachikawa, *The Hindu Deities Illustrated*, Tokyo (The Centre for East Asian Cultural Studies) 1990. [38] Published by Alice Boner and S.R. Sarma, see Bibliography.

Date of Composition

The colophons in MSS C and *Pratimālakṣaṇa* (hereafter called PL) give the date of completion of the text as the Saṃkrānti of Meṣa, Śaka 1542, corresponding to 28 March 1620 A.D.[39]

Alternatively the year of composition is said to be in the traditional Aṅka regnal year of the reigning Gajapati King. The Aṅka year is still used in Orissa for certain specific social functions and rituals e.g. casting a newborn's horoscope, the formal beginning of the Oriya New Year along with a public announcement of the prospects for the traditional New Year etc. MSS C and PL both record "*saptamāṅka*" (in the 7th Aṅka year) of Puruṣottama Deva.

This Puruṣottama Deva was Puruṣottama Deva I of the Bhoi dynasty of Khurdha, which was founded by his father Rāmacandra Deva (1568-1600 A.D.). Puruṣottama Deva I reigned from 1600 to 1621 A.D. On the Meṣa Saṃkrānti of Śaka 1542, it was his 25th Aṅka year (from 19.9.1619 to 29.8.1620).[40] Therefore the "*saptamāṅka*" seems to be a scribal error for the original "*prakṛtyaṅka*".

The Historical Context of the Text

The author of *Śilparatnakośa* completed his work towards the close of the reign of his royal patron, Rājā Puruṣottama Deva I (circa 1600-1621 A.D.) of the Bhoi dynasty, which succeeded the Sūryavaṃśī Gajapati dynasty of Orissa. Puruṣottama's father, Rāmacandra Deva, was the founder of the Bhoi dynasty of Khurdha. Although Rāmacandra's claim to the traditional Gajapati throne was disputed, he succeeded in getting his claim accepted by the Mughal court. The Mughals had finally seen to the ouster of Afghan rule in Orissa, which lasted about thirty years after Orissa lost her independence.

The Rājā of Khurdha must have been acutely aware of the changed political and cultural scene. Orissa, which had been fighting to retain her independence against the inroads of Golconda power in the south and the marauding Afghans from Bengal, had succumbed to both. In the south there was loss of territory, but the northern invasion brought a set of new rulers, who had little in common with the Oriya people and their tradition. In 1568, the temple of Jagannātha itself had suffered damage at the hands of the northern vandals. Even the images of the deities were not spared. In fact the acceptance of Rāmacandra Deva as the Gajapati by the smaller feudal rulers of Orissa as well as the people of Orissa, was to a large extent due to his reinstallation of the Jagannātha image in the Puri temple and his recommencement of the temple rituals in 1575 A.D. In all his attempts to hold his own against the invaders, whether

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[39] Vide Swamy Kanu Pillai, *An Indian Ephemeris*, Madras, 1922, Vol. VI, p. 42. [40] Vide K.N. Mohapatra, *Khurdhā Itihāsa*, Bhubaneswar, 1969, p. 67.

in the battlefield or in diplomacy, Rāmacandra had been ably supported by his son Puruṣottama. Puruṣottama Deva accompanied the Mughal commander Mansingh to Delhi, and was presented to the court in February 1594 A.D.

Puruṣottama must have seen for himself the glory and power of the Mughals and taken a decision not to challenge Mughal imperial power. He might also have noticed the extensive construction work being carried out in Agra, Fatehpur-Sikri and Delhi. He was probably acutely conscious of the lack of resources in his father's kingdom, soon to be his own, a lack which would inhibit any new architectural venture such as had been undertaken earlier in Orissa, for a period of a thousand years. He would certainly have taken note of a gradual erosion of Orissan traditional building skills in periods when royal patronage was not forthcoming as before, as in the case of the Suryavaṃśī Gajapatis, who had remained occupied with safeguarding their independence. An urge to preserve, and, where damaged, to restore the Orissan temples probably motivated him to order, early in his reign, the recording of detailed architectural measurements of the three temples which were the pride of Orissa – the Liṅgarāja temple at Bhubaneswar, the Jagannātha temple at Puri and the Mahābhāskara temple at Koṇārka.[41]

A similar desire possibly motivated him to extend his patronage to the author of the *Śilparatnakośa*. In his turn, the author Nirañjana was probably impelled by his own personal perceptions of a very real threat not only to the monuments but also to the śāstric tradition itself. He thus decided to compile, and preserve for posterity, the śāstric Śilpa tradition of Orissa. The attacks on the Jagannātha temple by the Afghan and Rajput subordinates of Jahangir, during the rule of Puruṣottama himself, must have added to the sense of urgency. The *Śilparatnakośa* thus appears to be the product of a desire to glean the essentials from a large body of earlier tradition. It was also the work of a practitioner who found his tradition threatened[42] and therefore taking upon himself the duty of preserving the essentials of that tradition. Both patron and author possibly hoped for a time when this preserved knowledge could be used to revive the monumental tradition of Orissa. Their hopes still remain to be realised even after nearly four hundred years, judging by the plethora of ugly, hybrid cement and brick structures, especially temples, which are coming up in present-day Orissa.

The Archaeological Context

The Orissan Śilpa traces its tradition to three sources: Viśvakarman, Maya-Śukra and Kaśyapa.[43] Of these Viśvakarman and Maya are considered primary. The north Indian, the south Indian and north-west Indian association of

[41] Cf. Alice Boner, *New Light on the Sun Temple*, p. 34. [42] Cf. v. 478: When the work is done without knowledge, it – the tradition – will surely be lost. [43] Cf. Ś.P., pp. 134–135.

Viśvakarman, Maya and Kaśyapa and Śukra have not been clearly enunciated or differentiated. On the other hand even when seeking to differentiate between the Viśvakarman tradition and the Maya tradition, the *Śilpa Prakāśa* says (II. 161–162, p. 75): "The Śilpa Śāstra of Viśvakarman (and the other) of the Dānava Maya are distinct, separate systems. How shall I explain this perplexing subject? Only to understand the different types according to the rules and practice of this country, they are described very briefly according to the (local) Śāstras." The *Śilparatnakośa* refers to Viśvakarman. Without referring to Maya, Śukra or Kaśyapa, it nevertheless mentions the Cālukya (north-western) school and the Vāḍabhi (Drāviḍa or southern) school. Like *Śilpa Prakāśa*, the *Śilparatnakośa* also affirms the distinctive character of Orissan Śilpa by referring to the adaptation and assimilation of all the traditions in what it calls 'Kaliṅgarīti' (v. 404) or the Kaliṅga style.

It is significant that this distinctiveness was also generally understood in Orissa. Thus in his reputed Kāvya, the *Vaidehīśa Vilāsa*, Upendra Bhañja (c. 1670–1740), the foremost of the Rīti-period poets, in describing the magnificence of the marriage altar and pavilion of Rāma and Sītā says: "The work of the *sthapatis* is so beautiful that one may wonder if they were the teachers of both Maya and Viśvakarman?" (Canto 14, V. 2).

Orissan temple architecture expressed itself in three distinct forms: the *rekha* with a curvilinear tower, the *pīḍha* with a series of receding tiers resembling a stepped pyramid, both these having square ground-plans in its mature phase. The early experimentation with rectangular ground-plan and a double-layered flat roof with sloping sides for the *pīḍha* temple, normally attached to the main temple as an audience hall (*jagamohana*), was abandoned by the tenth century. The third form was the *khākāra* exclusively used for Śakti temples. Of course the *rekha* was derived from the north Indian *śikhara*, and *pīḍha* in its early forms might have been modelled on both the Cālukyan and Pallava forms from the north-west and south. But the *pīḍha* temple in its standardised tiered pyramidal structure was a purely Orissan development. The same is also true of the *khākāra* which while bearing a close resemblance with the Rathas of Mahabalipuram, evolved its own Orissan characteristics by a double roof as in Vaitāla, or a series of structural spires or *kūṭas* and *vimānikās* as in Gaurī and Vārāhī, all with vaulted roofs.

The *Śilparatnakośa* mentions the Cālukya school when speaking of the pillars of the niche, suggesting that this feature might have owed its inspiration to the pilaster – like end pillars of the earliest of the Cālukyan temples such as the 5th century Lad Khan temple or its subsequent evolution into buttresses and pilasters.

The author of the *Śilparatnakośa*, besides having access to earlier texts, also had the Orissan temples still largely undamaged, though threatened, to test the

śāstric prescriptions against actual practice. A Śāstra as it is well known is both prescriptive and descriptive. The prescriptive portions indicate possibilities some of which might have already been realized, while other possibilities may never have been worked out. Thus what remains prescriptive in an earlier text may well provide the descriptive context of a later text. Conversely every practice may not find place in a text, if the author did not have the advantage of actually studying a monument where something has been attempted which had not been dealt with in a Śāstra. This becomes clear by a comparison of the Mañjuśrī sections in *Śilpa Prakāśa* and *Śilparatnakośa*. The *Śilpa Prakāśa*'s primary concern was the Vimānamālinī temple exemplified by the temple at Caurāsī. It mentions other temple types only in passing, bringing out only the essential and characteristic features. Thus *Śilpa Prakāśa* deals with Mañjuśrī in four verses only.[44] It highlights the fact that Mañjuśrī has, above the *jāṅgha*, *śikharas* on all four sides. But the *Śilparatnakośa* devotes 34 verses (vv. 362b–396a) to it and in the process establishes it as a temple built as the Śrīyantra whose presiding deity is Rājarājeśvarī. But sometimes the author's personal and intimate knowledge of a monument may lead him to a general statement about a feature whose replication elsewhere may be difficult to find. This is what happened in the *Śilparatnakośa*'s description of the *paṭṭa* and *vasanta* elements of the *pañcakarma* (vv. 98–99). But for the recent de-plastering of the Jagannātha temple, it would not have been possible to relate the description to an actual temple, since no other monument in Orissa appears to have purāṇic stories or *rājabandha* on the *paṭṭa* and *vasanta* respectively.

The *Śilparatnakośa* conceived as a lexicon follows what may be called the purāṇic tradition of dealing with individual stories or themes, when it diverts from the main topic to describe in all details another feature which occurs for the first time. Thus when dealing with the *pīṭhas*, when it comes to describing *vajramastaka*, it veers off to a fairly exhaustive treatment of this important architectural device, only to come back again to the initial description of the *pīṭha* later.

The *Śilparatnakośa*, at the conclusion of the *Pratimālakṣaṇa* section, speaks of two classes of *sthapatis* in Orissa: those of the Virajā Maṇḍala (north of Mahanadi), who are excelling in astrology and purāṇic tradition, as distinct from those of the Māhendra Maṇḍala (south of the Mahanadi), who are excelling in the Āgamas and Śāstras. This distinction was existing and still continues in several other cultural areas. For example, among the brahmins of these areas, even as late as the early part of the 20th century, no intermarriage was possible. Even now these two regions follow two different almanacs. According to some analysts, while the south opted for Vaiṣṇavism, the north reverted back to its earlier Śāktism and therefore sharpened the division. But this division appa-

[44] Ś.P. 9–12, pp. 61–62.

Gopāla Tīrtha Maṭha of Puri. Svāmī Vāsudeva Tīrtha appears to have built up a library of rare manuscripts, which he then had copied onto paper and in Devanāgarī script, obviously for a wider non-Oriya audience. He was the fifth Mahanta of the Gopāla Tīrtha Maṭha and, although the exact chronology of the Mahantas is not known, his successor Mādhavānanda is known to have made a will for his successor in 1872, after which he immediately relinquished his office. Presuming that Mādhavānanda was the Mahanta for one generation, to which is usually assigned 25 years, Vāsudeva Tīrtha may be presumed to have continued as the Mahanta up to 1847 A.D. This tallies with the date of the transcription of MS C in 1845 A.D. The iṣṭha Devī of this Maṭha is Bhuvaneśvarī, which explains the salutation to Bhuvaneśvarī in MS C. This also may explain the motivation underlying the transcription of the ŚRK text by the Mahanta, as the text has as its central theme the Rājarāṇī temple constructed as the Śrīyantra, considered to be the abode and also the body of Rājarājeśvarī-Bhuvaneśvarī.

rently had no effect on the Orissan architecture as is evident from the existing monuments both to the north and south of the Mahanadi.

The Transcripts and the Transcribers

Of the MSS used for preparing the text, MS B, containing the *Pratimālakṣaṇa*, was the latest transcript and MS O the earliest. The transcriber of MS B was Acyuta Sthapati who did the copying at Devagaḍa, the capital of the ex-feudatory Bamra or Bamanda State of Orissa. The transcription was done in the 12th Aṅka of Gajapati Divyasiṃhadeva. There have been four Divyasiṃhas including the present Gajapati in the Bhoi dynasty: Divyasiṃha I (1690–1716,34 Aṅkas), Divyasiṃha II (1793–1798, 8 Aṅkas), Divyasiṃha III (1859–1881, 28 Aṅkas) and Divyasiṃha IV (1970 – 28 Aṅkas at present). Excluding the present Divyasiṃha and Divyasiṃha II, who reigned only eight Aṅkas, we have only Divyasiṁha I and III during whose 12th Aṅka MS B could have been transcribed at Devagaḍa. Since MS C (the Devanāgarī MS) transcribed in 1845 A.D. names as the copyist Nārāyaṇa Dvija, who is also mentioned by Acyuta Sthāpaka of Devagaḍa, the transcriber of MS B, it is reasonable to conclude that MS B of Acyuta was later than MS C. Thus MS B, transcribed by Acyuta, seems to have been copied in the 12th Aṅka of Divyasiṃha III, corresponding to 1868–69 A.D. It is not possible to establish the exact date, as no further details are available in MS B.

Similarly the absence of any indication regarding the date of transcription of MS A leaves that date uncertain. But, on the evidence of the similarity between MSS A and C, MS A may be considered at least contemporary to, if not earlier then MS C, and both may be considered to have been copied around 1845 A.D., the date of transcription of MS C.

Thus the relative chronology of the three MSS seems to be:

MS A circa 1845

MS C Mārgaśīrṣa Śukla Daśamī = Monday 8 December 1845 A.D.

MS B 1868-69 A.D.

MS 'O' of which only the photo of a single leaf is available conforms textually with the relevant entries in MS A. The character of its script, numerals and its calligraphy lead us to conclude that this was an earlier copy and might have been the model for MS A.

Dāśarathi Śilpin of Puri, mentioned in MS C, was probably an earlier transcriber whose text was the model for the copyist Nārāyaṇa Dvija.

Parivrājaka Svāmī Vāsudeva Tīrtha, at whose behest Nārāyaṇa Dvija transcribed the ŚRK in Devanāgarī script in 1845 A.D., was the then Mahanta of the

Gopāla Tīrtha Maṭha of Puri. Svāmī Vāsudeva Tīrtha appears to have built up a library of rare manuscripts, which he then had copied onto paper and in Devanāgarī script, obviously for a wider non-Oriya audience. He was the fifth Mahanta of the Gopāla Tīrtha Maṭha and, although the exact chronology of the Mahantas is not known, his successor Mādhavānanda is known to have made a will for his successor in 1872, after which he immediately relinquished his office. Presuming that Mādhavānanda was the Mahanta for one generation, to which is usually assigned 25 years, Vāsudeva Tīrtha may be presumed to have continued as the Mahanta up to 1847 A.D. This tallies with the date of the transcription of MS C in 1845 A.D. The iṣṭha Devī of this Maṭha is Bhuvaneśvarī, which explains the salutation to Bhuvaneśvarī in MS C. This also may explain the motivation underlying the transcription of the ŚRK text by the Mahanta, as the text has as its central theme the Rājarāṇī temple constructed as the Śrīyantra, considered to be the abode and also the body of Rājarājeśvarī-Bhuvaneśvarī.

List of Manuscripts

The late Pandit Sadasiva Rath Sarma procured the original manuscripts listed below from different parts of Orissa. He was snatched from us by the cruel hands of death while collaborating with Dr Bettina Bäumer in editing the text. During the last break in the work, he had taken with him a part of MS B, as well as its transcript. After his death, our repeated attempts to get back the remaining portion of MS B as well as manuscripts of other texts belonging to Alice Boner Foundation and kept in his custody, have unfortunately not borne fruit. It seems from the photograph of a single older leaf of the text (listed as O) that Panditji had come across yet another manuscript of the text, which was copied before any of the three manuscripts we have used and which possibly was their 'model'. Thus the editors have used MSS A, B and C to the extent available, and the collated text containing variant readings including the *Pratimālakṣaṇa* portion from MS B.

MS A: Palmleaf, in good condition
Size: 29.5 *x* 3.4 cm.
47 folios, 3-4 lines per page
Script: Oriya
not illustrated, folio and page numbers not marked
obtained from Yogendra Vishvakarma of Mathura Village, Polasara (Ganjam District)
does not contain *Pratimālakṣaṇa.*

MS B: Palmleaf, in good condition, relatively new (see Plates 1, 2)
Size: 35 *x* 3 cm.
26 folios, 4 lines per page
Script: Oriya
illustrations on the margins of the first 13 folios and on folios No. 18, 24, 25
incomplete, original contained *Pratimālakṣaṇa*
obtained from Nara Maharana, Athagara (Ganjam District).

MS C: Paper
Size: 24 *x* 13.4 cm.
74 pages
Script: Devanāgarī, faulty writing
not illustrated
complete, but without *Pratimālakṣaṇa*
bound together with another text: *Advaitapīṭhasya Viśveśvara Paddhati*

obtained by the kindness of Swami Gopal Tirtha from Gopāla Tīrtha Maṭha, Bhubaneswar, Book No. 505.

MS O: Old palmleaf MS, partly worm-eaten, 5 lines per page (see Plate 3)
Script: fine old Oriya with old numerals
only photo of a single leaf available now, probably original from which MS C has been copied.

Acknowledgments

We owe the discovery of this text to the late Pandit Sadasiva Rath Sarma who had found three manuscripts and who made a first attempt to understand its meaning and to illustrate it. After his untimely death in April 1989 a thorough revision and new collation of the MSS was found necessary, and at different stages of this work of establishing a critical edition of the Sanskrit text, Pandit H.N. Chakravarty and Sri Dukhisyama Pattanayak have been of great help. Since the illustrations originally drawn by Pt S.R. Sarma had to be changed according to the newly established text and a comparison with the temples, Sri S. Dorai has prepared the drawings. It is due to his traditional training at Mahabalipuram that he has been able to translate the idea of the temple as Śrīyantra found in the text into drawings. We are thankful for his effort and understanding. Illustrations No. 7, 16, 29, 40, 45 and 51 have been drawn by Sri Bibhu Prasad Patnaik.

We are grateful to Mrs Jeanne Openshaw who has edited the language of translation and introduction.

We acknowledge thankfully the assistance of the American Institute of Indian Studies in providing the photos for most of the illustrations. In the course of our research Dr Dinanath Pathy, Sri D.N. Rao and Sri Sanjay Das have been kind to photograph the temples in great detail.

The entire research leading to the publication of this text has been made possible by the Alice Boner Foundation and we wish to thank its president Dr Georgette Boner, for her patience and understanding. Several trips to Orissa for conducting research at the temples have been necessary to confirm the text.

Sri D.K. Sahoo has composed and formatted the entire text in the computer and we thank him for his untiring effort and dedication. Ms Jadwiga Donatowicz and Mr Günter Houdek of the University of Technology, Vienna, have kindly prepared the fonts necessary for higher printing quality. Dr Sukumar Chattopadhyay and Sri Sadananda Das have helped in reading the proofs of the Sanskrit text.

Dr Satkari Mukhopadhyaya, Co-ordinator, Kalākośa Division of I.G.N.C.A., has kindly made suggestions for improving the Sanskrit text and looked after the production of the book.

Dr Kapila Vatsyayan, who has always encouraged research on the Śāstras of the Indian Arts, has taken very keen personal interest in this text at every stage of its preparation. We owe her a special debt of gratitude for writing the Foreword to this text.

LIST OF ILLUSTRATIONS

ŚILPARATNAKOŚA

TEXT AND TRANSLATION

शिल्परत्नकोशः

श्री गणपतये नमः ।[1]
ओं नमो दुर्गायै ।
ॐ नमो भुवनेश्वर्यै ह्रीं ।[2]

नमः प्राज्ञाय धीराय नमः स्थापकब्रह्मणे ।
नमः शान्ताय दान्ताय नमस्ते विश्वकर्मणे ॥ १ ॥

नमः शुभ्राय उग्राय ज्ञानार्णवस्वरूपिणे ।
कारुकाराय नित्याय शिल्पविद्याप्रवर्तिने ॥ २ ॥

शिल्पं हि परमपूज्यं[3] सर्वदर्शनलक्षणम्[4] ।
सर्वप्रमाणरूपाय साकारतत्त्वमेव[5] च ॥ ३ ॥

बहुधा शिल्पं जगति ख्यातं धात्रा[6] विकल्पितम्[7] ।
स्थापकज्ञानं तन्मध्ये श्रेष्ठं वदन्ति स्थापकाः ॥ ४ ॥

स्थापकतत्त्वरूपेण प्रासादः मुख्यरूपतः ।
प्रशंसन्ति कारुकाराः नानाभागांशभेदतः ॥ ५ ॥

प्रासादः रेखपीढाख्यः द्विविधः भास्करमते ।
विमानं पुरुषाकारं पीठात् ध्वजस्थलावधिः[8] ॥ ६ ॥

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[1] Occurs only in B, नमो विघ्नराजाय नमः A [2] Occurs only in C [3] ०मुखं B [4] C, कांक्षिणः A, B [5] तत्त्वसाकार A, B [6] All MSS have धाता [7] विकल्पिनः C [8] पीठमारभ्यमन्ततः A, B

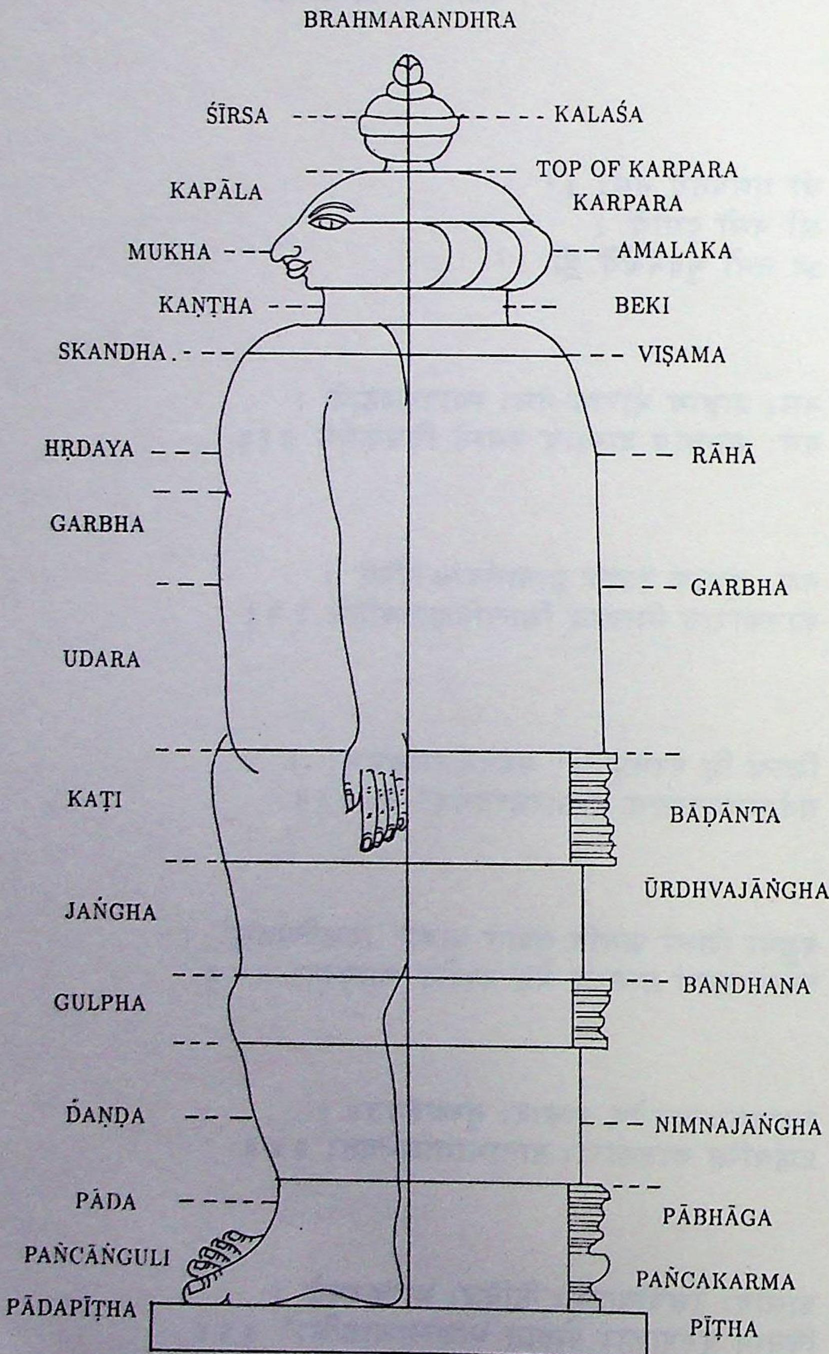


Fig. 1
Temple as Puruṣa

ŚILPARATNAKOŚA

Part I: On Temple-Architecture

Salutation to Gaṇapati,
oṃ, salutation to Durgā,
oṃ, salutation to Bhuvaneśvarī, *hrīṃ* !

1. Salutation to the one who is wise and intelligent, veneration to the one who is Brahman among *sthāpakas*,
salutation to the peaceful, self-controlled Viśvakarman.

2. Salutation to the bright and powerful one, the very symbol of the ocean of knowledge,
to the eternal Artist, the propounder of the *Śilpavidyā*.

3. Śilpa is most venerated. It is the visual testimony of all the *darśanas*.[1]
(Salutation) to the one who is the embodiment of all standards (*pramāṇa*) and the visible form of the principles (*tattva*).

4. In the world many types of art (*śilpa*) are known, (which have been) conceived by the creator;
among these (arts) the knowledge of architecture is best, so say the *sthāpakas*.

5. According to architectural theory (*sthāpakatattva*), the temple is most important.
The artists praise it according to its various types, with their divisions and subdivisions.

6. In the opinion of Bhāskara[2] (architect) the temple is of two types: *rekha* and *pīḍha*.
The *vimāna* (temple) is in the form of the Puruṣa (Man), from the *pīṭha* (plinth) up to the flag (on the top).[3]

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[1] Alternatively: it contains the characteristics of all the *darśanas*, or: it is most venerated by all *darśanas*. [2] Bhāskara = sculptor, *bhāskarya* = sculpture. Bhāskara may also refer to the name of an author of a *Śilpaśāstra*. [3] The illustration of MS B (Plate 1a) shows the *rekha* in the form of a four-armed *puruṣa*. The four arms would correspond to the *rāhā* projections which start from the shoulder part (*viṣama*). The second illustration shows the *pīḍha* temple in *puruṣa* form with four legs corresponding to the four corners (Plate 1b).

तामसराजस[1] सत्त्वं गुणत्रयं क्रमोदितं ।
भुवनभागसंयुक्तं रेखप्रासाद एव च ॥ ७॥

अङ्गं चतुर्दशं ख्यातं देहे च शिखरेऽपि च ।
भुवनसंख्यकभागो वर्तते स्थापकमते[2] ॥ ८॥

पादः दण्डश्च गुल्फश्च जङ्घकटिः तथोपरि ।
उदरं गर्भभागश्च राहा हृदयसन्निभा ॥ ९॥

कण्ठांस[3] मुखकर्पराः शिरश्च शीर्षमण्डलम्[4] ।
चतुर्दशाङ्गमेतेषां नृदेहे[5] देवमन्दिरम् ॥ १०॥

पादपीठं पादभागः पञ्चकर्म यथाङ्गुलिः ।
निम्नजाङ्घसमदण्डः गुल्फबन्धनकर्मकाः[6] ॥ ११॥

ऊर्ध्वजाङ्घः यथा जाङ्घः बाडान्तः कटिरेव[7] च ।
गर्भोदरं राहादेशः प्रासादे हृदयं तथा ॥ १२॥

विषमस्कन्धदेशश्च कण्ठः कण्ठसमस्थलम् ।
मुखामलकीसंख्यातं[8] कपालः कर्परं महत् ॥ १३॥

शीर्षं कलशभागाख्यं[9] ब्रह्मरन्ध्रं तथोपरि ।
ध्वजदण्डः आयुधान्तः चतुर्दशाङ्गनिर्णयः[10] ॥ १४॥

एवं चतुर्दशाङ्गन्यायेन प्रतिकर्माङ्गभेदयोः[11] ।
कर्मनामानुसारेण वर्णनं कोषलक्षणम् ॥ १५॥

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1 रजसः A, C 2 शिल्पभेदतः C 3 Om. in A, C 4 मण्डपम् A 5 नृदेह A, B 6 रूपकर्मकः C 7 ०भेद B 8 ०क संख्यातः 9 भागाश्च A 10 निर्णयेत् A, C 11 भिन्नता C

7. In ascending order it follows the three *guṇas*: *tamas, rajas* and *sattva*.
The *rekha* temple consists of fourteen parts.

8. There are fourteen limbs known in the body and also in the *śikhara*.
In the opinion of the *sthāpakas*, these are the fourteen divisions:

9. The foot, shin, knee, thigh, hip; above these the belly and the place of the womb,
and the *rāhā* corresponding to the heart.

10. [The shoulder], the neck, the face, the skull, the head and the crown of the head.
These fourteen limbs are found in the temple, derived from the human body.

11. The *pāda pīṭha* is the foot part, the *pañcakarma* is like the five toes.
The lower *jāṅgha* is like the shin, the *bandhanā* (mouldings) is like the knee.[1]

12. The upper *jāṅgha* is like the thigh, and the uppermost mouldings of the wall (*bāḍānta*) resemble the waist.
As the body (*garbha*) of the spire is like the belly [and womb], so the *rāhā* (central projection) is like the heart of the temple.

13. The *viṣama* (topmost course of the spire) is the shoulder part, the *kaṇṭha* is equivalent to the neck.
The *āmalakī* is considered to be the face, and the crown of the head (*kapāla*, lit. skull) corresponds to the prominent *karpara*.

14. The top is called the *kalaśa* part, and above that (in the centre) is the *brahmarandhra*.
The flag-staff is crowned by the *āyudha* (emblem).[2] Thus it should be built in fourteen parts.

15. The different parts and subdivisions (of the temple) are now described, following the fourteen parts (of the body),
in the order of the names of the parts, this being the characteristic of a glossary (*kośa*).

---

[1] *Jānu* should have been mentioned for knee, but in Oriya it means upper thigh associated with the loins, hence *gulpha* has been used. [2] In the case of a yogic interpretation, the hole for the *dhvaja* is equivalent to *brahmarandhra*, and the *āyudha* to *dvādaśānta* (i.e. the point 'at the end of twelve fingers' above the *sahasrāra*). Cf. vv. 273–274.

भित्त्याङ्ग[1] [स्या] ष्टमांशेन स्ख्यातं पीठं मनोहरम् ।
बहुधा पीठसंख्यातं[2] कमलं कणिकाकृतिः ॥ २१ ॥

सिंहपीठं महापीठं चक्रपीठं वलाकृतिम् ।
पादं प्रथमं सौम्यांशः पीठस्य प्रथमः[3] स्तरः ॥ २२ ॥

सौम्यं पिच्छिलं सुदृढं[4] शैलमखण्डिताकृतिः ।
पादं वदन्ति शिल्पिनः[5] पीठस्य तलमेव हि[6] ॥ २३ ॥

पीठे पादान्तरं[7] स्थानं समं वा द्विगुणाकृतिः ।
कमलाभासं[8] यद्भागं तन्नाम वै मनोहरम् ॥ २४ ॥

तलकमलरूपाङ्गः निम्नगा दलमाकृतिः[9] ।
कमलभागरूपेण[10] स्ख्यातं पीठं[11] मनोरमम् ॥ २५ ॥

[1] भित्त्योच्च C [2] तत् स्ख्यातं B, यत्स्ख्यातं A [3] प्रथमां A, B [4] संदृढ A, B [5] शिल्पानां A
[6] तल अंशकः B, रुपतः C [7] पीठ पादान्तरे B [8] कमलाकृति यद्भाग पद्मभागां रूपदः । B
[9] निम्नगानिम्नक्रमलं पद्मदलाकृतिः चरन् C [10] न्यासार्थं C [11] पीठे B

Pīṭhas:

21. One eighth of the wall portion (i.e. of the foundation) is known as the beautiful *pīṭha* (plinth).
Many types of *pīṭhas* are known, of lotus form or of the form of a projecting edge (*kaṇika*),

22. *siṃhapīṭha, mahāpīṭha, cakrapīṭha* and of *vala* (round) shape.
The *pāda* is the first, plain layer of the *pīṭha*.

Padmapīṭha:

23. This should be made of plain, polished, hard stone without defects.
The Śilpins call the lowest layer of the *pīṭha* the *pāda* (foot).

24. The section of the *pīṭha* after the *pāda* will be of equal or double size.
This part has the shape of a lotus and is called by that beautiful name (*kamala*).

25. The lower part of the lotus curves downwards like lotus petals.
This is known as *kamalabhāga* (lotus part), and it is a beautiful *pīṭha*.

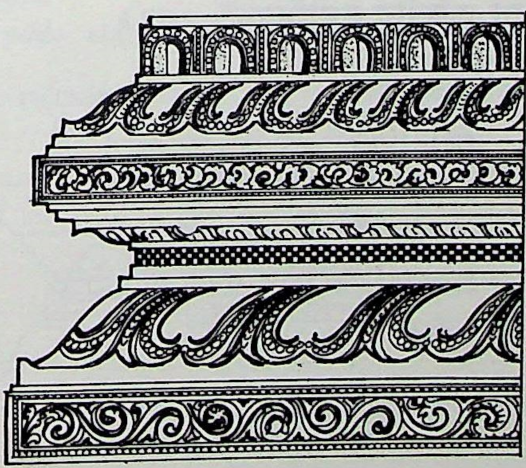


Fig. 4
padmapīṭha

पद्मपीठोपरिभागोऽर्धांशः खण्डिताकृतिः ।
गभीरच्छेदः स ख्यातः पीठकटिरिति स्मृतः ॥ २६ ॥

एवं त्रिविधभागेन यत् पीठं परिशोभते[1] ।
सौम्यपद्माकृतिः पीठं भागत्रयसमन्वितम् ॥ २७ ॥

पुनस्तदूर्ध्वभागेन यदि विपरीताकृतिः ।
द्विभागकटिसंयुक्ता[2] मुक्तपद्माकृतिर्भवेत्[3] ॥ २८ ॥

पञ्चभागान्वितं पीठं मुक्तपद्मस्य लक्षणम् ।
आद्ये पादः तथोर्ध्वं च अर्धचन्द्राकृतिर्भवेत्[4] ॥ २९ ॥

वर्तुलपीठमेतेषां कटिनिम्ने तथैव च ।
तदूर्ध्वे कटिसंयुक्ते[5] ऊर्ध्वगा वर्तुलाकृतिः ॥ ३० ॥

पादपीठः[6] सह तत्र वर्तुलपीठलक्षणम् ।
निम्ने पादः चोर्ध्वदेशे पट्टमध्ये कटिस्तथा ॥ ३१ ॥

द्विविधो[7] वर्तुलाकारः बाणभागसमन्वितः ।
पुनश्च बाणभागेन कणिपीठं सुशोभितम्[8] ॥ ३२ ॥

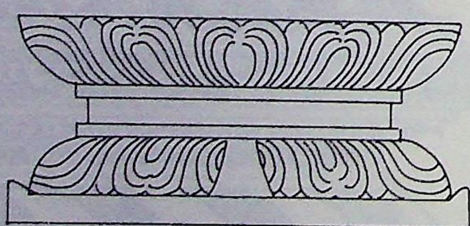


Fig. 5
muktapadma-pīṭha

[1] परिशोभने A [2] सहितं A, C [3] ०स्थल B [4] यदि A, B [5] संभोगे A संयोगे C [6] पटापीठ B [7] द्विभाग B [8] सुशोभने B

26. Half of the part above the *padmapīṭha* is in recess.
The part with a deep incision is known as *pīṭhakaṭi* (the hip part of the plinth).

27. These are the three parts decorating the *pīṭha*.
This is the beautiful lotus *pīṭha* consisting of three parts.[1]

28. Again, if the reversed form is added onto the upper portion, creating two parts with a recess *kaṭi* in the middle, this is the form (known as) *muktapadma*.[2]

29. A *muktapadma pīṭha* has five parts, this is its characteristic.

Vartulapīṭha:

In the beginning the *pāda* should be made, and above it the form of a half-moon.

30. Of the various kinds (of *pīṭha*), this is called *vartulapīṭha* (rounded plinth), and its *kaṭi* is in recess.
Above it, joined to the *kaṭi*, a curve slanting upwards is carved.

31. (These), together with the *pāda* of the *pīṭha*, are the features of the *vartulapīṭha*:
Below is the *pāda*, above it the *paṭṭa*, and in the centre the *kaṭi*.

32. With the two rounded parts, it consists of five parts.[3]

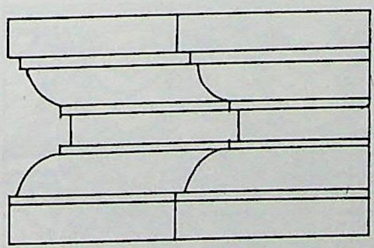


Fig. 6
vartulapīṭha

[1] The same three elements are repeated, making a double-layer *padmapīṭha*, as in Koṇārka above the *cakrapīṭha* and below the *garbha*. [2] This type is mostly found in the pedestal of images and *vimānikās*. [3] This element can occur at different parts of the temple.

पादच्छेदस्तदाकारः[1] पिच्छिलतिर्यगंशकः ।
छेदांशास्तिर्यगाकारः निम्नगा ऊर्ध्वगाकृतिः[2] ॥ ३३ ॥

मध्ये कणिः कटिस्थाने कणिपीठं [तद्[3]]उच्यते ।
अग्रः सूचीमुखाकारो[4] उत्थितांशो मनोहरः ॥ ३४ ॥

[5] कणिः सर्वभागांशो न्यासकर्म विशेषतः ।
पादपट्टद्वयच्छेदः कणिभागांश पञ्चधा ॥ ३५ ॥

कणिपीठमितिख्यातं वदन्ति स्थापकोत्तमाः ।
षडङ्गपीठरूपेण महापीठं सुविस्तृतम् ॥ ३६ ॥

भित्तिपीठोपरिभागे[6] षड्भागांशैर्विभाजितम् ।
भित्तिपीठस्य युगांशः वर्धितः पादविस्तृतम् ॥ ३७ ॥

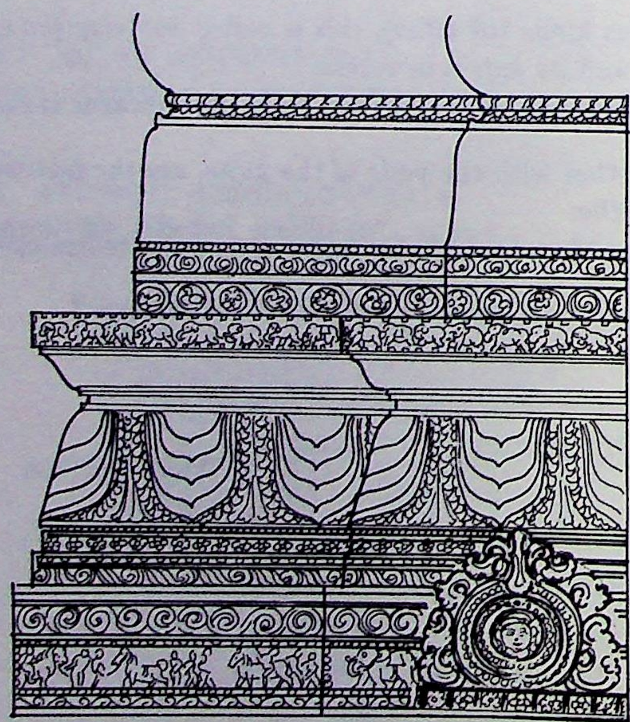


Fig. 7
mahāpīṭha

[1] भागः A, B [2] उत्थितांश मनोहर A [3] स उच्यते A, B [4] ०कृताकार A ०मुख C [5] कणि एव स प्रसिद्ध भागांश शिल्पमोदित । B [6] त्रिभिं B

Kaṇipīṭha:[1]

Again the beautiful *kaṇipīṭha* (plinth with projecting edges) has five parts:

33. The *pādaccheda* part (the incision of the *pāda*) should be polished and carved.
The incised curved parts proceed upwards and downwards.[2]

34. In the middle of the recess (*kaṭi*) is the *kaṇi* (profile). This is called the *kaṇipīṭha.*
The tip of the projecting *kaṇi* is (sharp) like the point of a needle, and the raised part is most beautiful.[3]

35. In the construction of all sections (of the *pīṭha*), the *kaṇi* (edge) is especially important.
Pāda (foot), *paṭṭa* (band), two incisions (and) *kaṇi* (projecting) part – this is the five-fold (*kaṇipīṭha*).[4]

36. The best *sthāpakas* call this *kaṇipīṭha.*

Mahāpīṭha:

The *mahāpīṭha* is an extended *pīṭha* with six sections.[5]

37. In the part above the *bhitti*, the *pīṭha* is divided into six parts.
The *bhittipīṭha* is extended and has four sections. The *pāda* is broad.

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[1] See Fig. 15. [2] I.e. the curve is not a single arc, but a double curve. [3] There are other varieties where the *kaṇi* is rounded (*vartulakaṇi*). [4] This is a complete *pīṭha*, but it is also used as an element in other *pīṭhas*. [5] As an example cf. Jagannātha temple Puri, *garbha pīṭha*.

नानाबन्धैः[1] सह तत्र गजाश्वनरवेष्टितम्[2] ।
प्रतिपादान्तरस्थाने वज्रमुण्डविशोभितम् ॥ ३८ ॥

त्रिवर्तुलमहापीठे वज्रमुण्डं समाचरेत् ।
वज्रमुण्डं त्रिवर्तं च पञ्च वा एकवर्तिकम्[3] ॥ ३९ ॥

मध्ये मुण्डं तदूर्ध्वे च वर्तुलतलचुम्बितं ।
वर्तुलस्योर्ध्वभागे च चूलिका वज्रचूलिका ॥ ४० ॥

वज्रपक्षद्वयोर्भागे शङ्खमकरशोभितम् ।
क्षुद्रस्थाने क्षीणभावे[4] प्रशस्ते विस्तृताकृतिः[5] ॥ ४१ ॥

विस्तृते किन्नरयुग्मं शोभितं वज्रमस्तकम्[6] ।
त्रिरावृत्तं पञ्चावृत्तं सप्त वा क्वचिदाचरन् ॥ ४२ ॥



Fig. 8
trivarta vajramuṇḍa

[1] ०नानाबन्ध A, B, C [2] ०शोभितः B, वज्रमस्तक सोच्येत पृष्टे च वज्रमस्तकम् C [3] त्रिवर्तं वा पञ्च वा एकवर्तुल । B [4] क्षीणकर्म B [5] तथा B [6] गजमस्तके A

38. This (the *bhitti pīṭha*) is decorated with various figures, with elephants, horses and men.
The central section of each *pāda* is decorated with a *vajramuṇḍa.*

Vajramastaka:

39. On a *mahāpīṭha*, the *vajramuṇḍa* should be made with three circles.[1]
A *vajramuṇḍa* has either one, three or five (concentric) circles.[2]

40. In the centre there is a head, around which is the circle [circles] touching [each other at] the bottom.
In the upper part of the circle is a *cūlikā* (crest ornament) called *vajracūlikā.*

41. Both wings of the *vajra* are decorated with *śaṅkha* (conch) and *makara.*
In a restricted space it will be small, and in a broad one it will be of large proportions.

42. When it is large, the *vajramastaka* should be adorned by a pair of Kinnaras.[3]
It has three, five or sometimes seven circles.



Fig. 9a

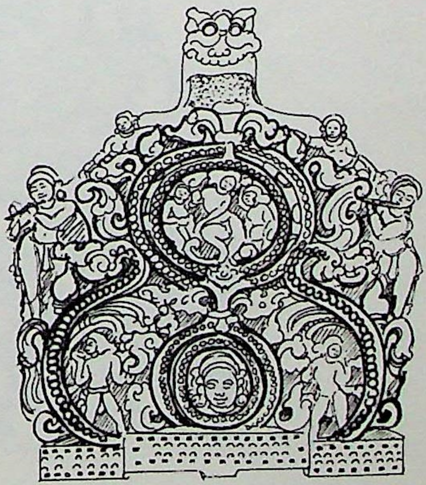


Fig. 9b

trivartula vajramuṇḍa

[1] The three circles (*trivartula*) probably refer to the shape of the outer circumference of the *vajramuṇḍa* which is like a trefoil or which consists of three separate circles. *Trivarta* must refer to the three concentric circles surrounding the *vajramuṇḍa.* [2] *Vajramuṇḍa* motifs with two circles are also common, but these are not mentioned in the text. [3] As on the southern *rāhā* of the *garbha* of Liṅgarāja temple.

घण्टिमाला तथा मध्ये ऊर्ध्वे मुण्डमहाकृतिः[1] ॥ ४३ ॥

वज्रमुण्डस्योर्ध्वदेशे हरिमुण्डं च भीषणम्[2] ।
[3] तत्तुण्डलम्बितघण्टि वज्रघण्टीरितीर्यते ॥ ४४ ॥

वज्रमुण्डद्वयपक्षस्योपरि उङ्कुताकृतिः[4] ।
वज्रभैरवरूपेण मूर्तियुग्मं[5] च कारयेत् ॥ ४५ ॥

स्त्रीरूपं किङ्कराकारं[6] पुरुषो वज्रभैरवः ।
विकटदशनः क्रूरः कुटिलकेशमण्डलम् ॥ ४६ ॥

[7] वज्रमुण्डस्य केन्द्रे च या मूर्तिः गुरुमण्डलम्[8] ।
इष्टं वा गुरुरूपेण[9] मण्डन्ति स्थापकोत्तमाः ॥ ४७ ॥

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[1] Only half verse is available. [2] कारयेत् A, C [3] Line om. in A [4] शंकिताकृति C [5] द्वयमूर्ति B, A [6] किन्नराकार A [7] वज्रमुण्डस्थले मूर्तिः कथिता B, वज्रमुण्डतले गेहे C [8] ०मूर्तिमण्डलम् C [9] गुरुसंयुक्तं C, A

43. In the centre there is a string of beads with a bell (*ghaṇṭimālā*), and above this a large head.

44. On the upper part of the *vajramuṇḍa*, one should sculpt a fierce lion's head (*harimuṇḍa*)
from whose mouth a bell is dangling, called *vajraghaṇṭi*.

45. Above the two sides of the *vajramuṇḍa*, two figures of Vajrabhairava should be carved, in flying form.

46. The female form is of an attendant,[1] the male form is of Vajrabhairava,
who is dreadful, with monstrous teeth and whose (round head) is encircled with curled hair.

47. In the centre of the *vajramuṇḍa* [on the front side] is the image of the *guru* with disciples.
The best architects install either the *iṣṭa devatā* or the *guru*.[2]

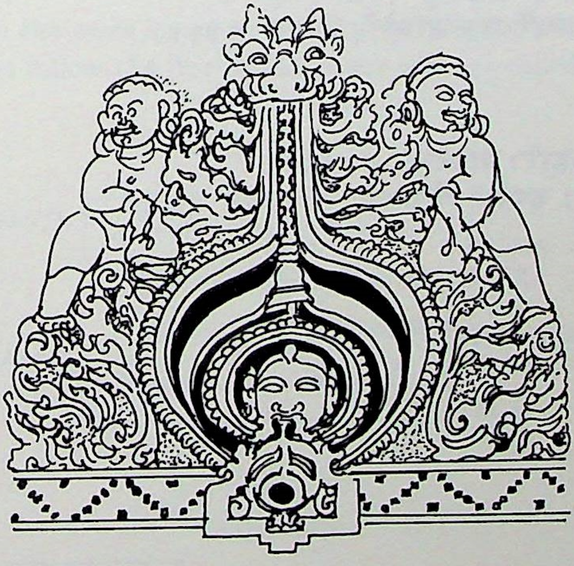


Fig. 10
vajramastaka

[1] The variant has *kinnara*. Both variations are found in *vajramastakas*. If *kiṇnara* is related to the female form, it includes *kinnarī*. [2] *Guru* may refer to various forms of Śiva or Lakulīśa, etc.

महापीठस्य मध्यस्य[1] मध्यभागे खुरे तथा ।
गर्भोदरे स्तम्भशीर्षे[2] वज्रमुण्डानि कारयेत् ॥ ४८ ॥

पीठस्य द्वितीयांशे च चतुर्थांशे च पट्टिकम् ।
पादपट्टिरिति ख्यातः[3] तदूर्ध्वे कटिमण्डलम् ॥ ४९ ॥

निम्नगं पद्मपत्रं च पिच्छिलभागरूपतः ।
पीठपद्ममिति[4] ख्यातं तदूर्ध्वे कटिमण्डलम् ॥ ५० ॥

पट्टयन्ते पीठमुहन्टि मुखटा शास्त्रमोदिता ।
एवं सप्तांशयुक्तेन महापीठं समाचरेत् ॥ [5]

संकीर्णकट्यूर्ध्वे च पीठपट्टिं[6] समाचरेत्[7] ।
सिंहपीठं तदाकारे सप्तांशाशोभितं सदा ॥ ५१ ॥

कर्णप्रान्तसमाहारैः पाददेशः यः कर्तितः[8] ।
पागानुसारतः कर्णाः[9] पीठकर्णः स उच्यते ॥ ५२ ॥

[1] भागस्य B [2] स्तम्भमूले B [3] नाम B [4] पद्मभागमिति B [5] Additional verse in B. [6] परिं A [7] समानतः B [8] सदाकृतिः B सुकीर्तितः C [9] किञ्चित् विस्तृतरूपेण B

48. *Vajramuṇḍas* should be made in the central part of the *khura* of the *mahāpīṭha*,
in the centre of the *garbha* (*rāhā*), or on top of a pillar.[1]

Mahāpīṭha (continued):

49. In the second part of the *pīṭha* and in the fourth part [above the second] there is a band (*paṭṭika*).
This is called the *pādapaṭṭi*; the middle part is above it.[2]

50. The (moulding in the shape of) lotus petals sloping downwards
is known as the *pīṭhapadma*; the *kaṭi maṇḍala* (recess) is above this.

51. Above the narrow recess a *pīṭhapaṭṭi* should be made.[3]

Siṃhapīṭha:

The *siṃhapīṭha* is made likewise with seven parts and is always beautiful.[4]

52. In this case the *pāda* is cut at the edge (like a lion's tooth).
These edges follow the line of the *pāgas* and are called *pīṭhakarṇa*.

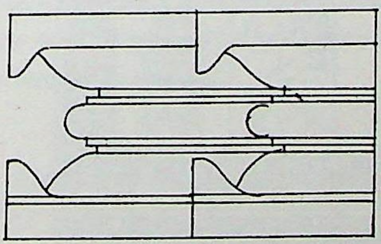


Fig. 11
siṃhapīṭha

[1] On the *vajramastaka* motif cf. Donaldson, "Development of the Vajra-Mastaka on Orissan Temples", in: *East and West*, New Series, Vol. 26, Nos. 3–4, 1976, pp. 419–433. [2] *Kaṭimaṇḍala* must refer here both to the *padma* and to the recess above it which is the recessed part in between the two *paṭṭis*. [3] The last *paṭṭi* is the *pīṭhamuhaṇṭi* which is praised by the Śāstras as *mukhaṭā*. In this way the *mahāpīṭha* should be made in seven parts. (This is an additional verse in MS B. Earlier the *mahāpīṭha* had been described as consisting of six parts, the seventh part being the *bhitti* described in v. 38. [4] See the *pīṭha* of Liṅgarāja Nāṭamandira. It is called *siṃhapīṭha* because it supports lions at the corners and resembles lion's teeth. It is only an element and not a complete *pīṭha*.

सरलतिर्यगाकारं[1] खण्डितांशं तद्[2] आचरेत् ।
खण्डितांशोत्तरे[3] धारः पीठधारः स कथ्यते[4] ॥ ५३ ॥

वलाद्विगुणं तन्मध्ये पुनर्धारो वलोत्तरे ।
खण्डितांशः समांशेन पीठकर्णाख्यः पट्टिकः ॥ ५४ ॥

एवं सप्तांशसंयुक्तं सिंहपीठं मनोहरम् ।
निम्नगाकर्णिकायुक्ते मुहाण्टिकर्म उच्यते ॥ ५५ ॥

वलापीठं सदा रम्यं रथाङ्गे च शुभप्रदम् ।
पादपद्मं च पट्टिकं वलाद्य वर्तुलाकृतिः[5] ॥ ५६ ॥

पुनः पट्टिस्तदूर्ध्वे[6] च वलान्त[7] पट्टिकं तथा ।
[8] तले पादाकृतिरूर्ध्वे मुखटा त्रिपर्यन्विता[9] ॥ ५७ ॥

अष्टांशं वलय युग्मं कदाचैकं समाचरेत्[10] ।
चक्रपीठोत्तमं पीठं दुर्लभं लोकमण्डले ॥ ५८ ॥

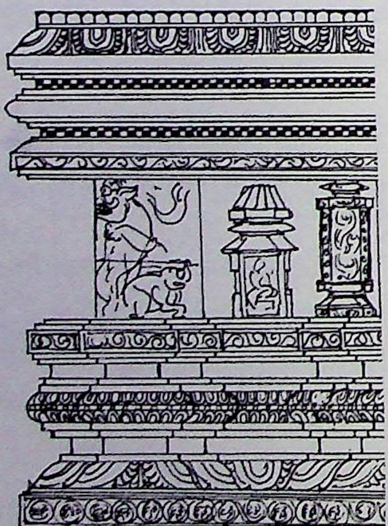


Fig. 12
valāpīṭha

[1] द्वयं पर्दकाकार B [2] यद्° A [3] तथा B [4] धारं पीठधारण धीताम् A [5] पीठवलकम् B [6] पुनः ऊर्ध्वे B [7] पुनः पट्टि B [8] तलाकृति पट्टित्रिभि ऊर्ध्वे मुखटा शोभिता । B. (A has सह at the end which is outside the metre). [9] पट्टित्रिसंख्यका A [10] वलययुक्ते वलयुग्म विशोभित B

53. The cut portion (*khaṇḍitāṃśa*) is either straight or curved, and the chamfer (*dhāra*) above it is called a *pīṭhadhāra*.

54. In the centre there is a *valā* (roll-moulding), double the height (of the *dhāra*). Above the *valā* there is another *dhāra*, with a cut edge of the same size. This is the *paṭṭika* called *pīṭhakarṇa*.

55. When it has seven parts in this way, it is called the beautiful *siṃhapīṭha*. When it is joined with the downturned *karṇa*, it is called *muhāṇṭi karma*.[1]

Valāpīṭha:

56. The *valāpīṭha* is always beautiful and bestows auspiciousness on the temple. First there is the *pāda*, then the *padma* and *paṭṭika*, and then the first *valā* (roll-moulding) of rounded shape.

57. Above this is another *paṭṭi*, then another *valā* (moulding) and a further *paṭṭi(ka)*. Above again there are three *paṭṭis* with *mukhaṭā* which have the same form as the base (*pāda*).

58. Within the eight divisions, sometimes two, sometimes (only) one *valaya* is made.[2]

[1] Only the front part with the edge is called *muhāṇṭi*. *Mukhaṭā* is a synonymous term, meaning the front or facing part. [2] The description does not mention the recesses between the *padma* and the *valā* elements, but they must be inferred. Only in the case of two roll-mouldings do we get eight parts. Cf. Ananta Vāsudeva *pīṭha*.

पद्मक्षेत्रे इति ख्यातं स्थापकोत्तममार्जितम् ।
आदौ त्रिकर्मयुक्तेन भित्तिपीठं[1] मनोहरम् ॥ ५९ ॥

पट्टपादसमाकारे वलयमध्यतः क्रमात् ।
त्रिकर्म उपपीठाख्यमन्यथा भिन्नता क्रमात्[2] ॥ ६० ॥

तदूर्ध्वे पद्मकर्माङ्गः यथा बाडे तथाकृतिः[3] ।
पीठजाङ्घे मूर्तिबन्धस्तदूर्ध्वे बन्धना तथा ॥ ६१ ॥

बन्धनान्ते पुनर्मूर्तिरूर्ध्वजाङ्घः क्रमोदितः[4] ।
द्वितीयजाङ्घदेशान्ते मूर्तिमालाङ्गमण्डनम् ॥ ६२ ॥

मण्डना[5]भ्यन्तरे मूर्तिः स भागे मुखटा स्मृतः ।
द्वादशभागसंयुक्ते चक्रपीठं सुशोभनम् ॥ ६३ ॥

कौलभट्टारकपीठं अष्टकोणाङ्गभाजितम् ।
सम्मुखे कोणचत्वारः पार्श्वौ द्वौ[6] पृष्ठतः क्रमात्[7] ॥ ६४ ॥

भद्राकृतिरिदं पीठं शिखरे निम्नदेशतः ।
शाला यत्र[8] तदापीठं न पार्थक्यमुपजायते ॥ ६५ ॥

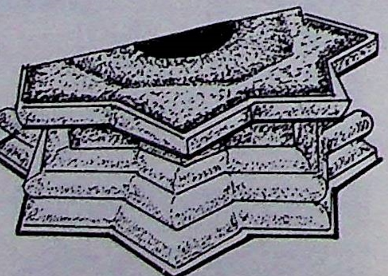


Fig. 13
kaulabhaṭṭāraka-pīṭha

[1] त्रिभिपीठ B [2] भिन्नो जायते C [3] तथाक्रमात् A [4] ऊर्ध्वजाङ्घबन्धनान्ते मूर्तिजाङ्घ क्रमोदित B
[5] ०पार्श्वे मूर्तिण तदन्ते पीठमुखटाम् B [6] पार्श्वोर्ध्वे A has been emended to make sense [7] Verse om. in B [8] शालादेशे B

Cakrapīṭha:[1]

The *cakrapīṭha* is an excellent plinth (*pīṭha*), but it is very rare in this world.

59. It is wellknown in the *padmakṣetra* (i.e. Koṇārka), where it was built by the best architect.
To begin with, a beautiful *bhittipīṭha* is made with three divisions:

60. first a *pāda*, then, in the middle, a *valaya*, then a *paṭṭa* of similar shape.
This is called the *trikarma-upapīṭha*, others follow a different pattern.[2]

61. Above this begins the *pañcakarma*, in the same form as that on the wall.
On the *pīṭha jāṅgha* there are friezes of figures (*mūrtibandha*), and above these *bandhanās* (string-courses).

62. In ascending order there are more figures on the upper *jāṅgha* above the *bandhanā* (string-course),
and at the top of the second (upper) *jāṅgha*, there is a decorative frieze consisting of a row of figures.[3]

63. Within the frieze there are figures, and this part is called the *mukhaṭā* (topmost moulding).
The *cakrapīṭha* consisting of these twelve divisions is wondrous to behold.[4]

Kaulabhaṭṭārakapīṭha:

64. The *kaulabhaṭṭāraka-pīṭha* is octagonal:
there are four corners in front, two at the sides and two at the back, in this order.[5]

65. There is a *pīṭha* of *bhadra* form[6] below the *śikhara* (the spire itself).
If there is a *śālā*, the *pīṭhas* (of *vimāna* and *śālā*) are the same.

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[1] See Plate 4. [2] The *trikarma-upapīṭha* is found only at the Nāṭamandira at Koṇārka. The Sun temple has only an elephant frieze below the *pañcakarma* of the *pīṭha*. [3] *Maṇḍana* here refers to the frieze at the top of the entire *pīṭha*. [4] The description contains only eight parts, but since the *bandhanā* and the *bāḍānta* consist of three mouldings each, the total number comes to twelve. [5] Cf. the stellate temples at Baudh. [6] A square superimposed on another square.

प्रशस्ततुङ्गप्रासादे उपपीठं विधीयते ।
त्रिभागमुपपीठञ्च[1] पीठोपरि समानतः ॥ ६६ ॥

उपपीठं त्रिकर्म वा पञ्चकर्म विधीयते[2] ।
पादस्तिर्यग्रेखयुक्तमथवा पुष्कराकृतिः ॥ ६७ ॥

पुष्करान्ते तदा क्षीणच्छेदखान्दि विशेषतः ।
पीठे चान्याङ्गे[3] वा विश्रान्तिक्षीणमण्डलम् ॥ ६८ ॥

पुनः पुष्करभागांशः भागयुक्ते मनोरमः ।
एवं षोडशभागांशः[4] पीठभागे विशेषतः[5] ॥ ६९ ॥

पीठस्योपरि खुरस्याङ्गनामानि त्वं शृणु ।
खुरपादश्च घण्टिश्च खुरपट्टिस्त्रिधामता ॥ ७० ॥

पीठस्य चतुरंशेन पाददेशोर्द्धिभेदतः ।
विस्तारः[6] कुञ्चितश्चैव प्रशस्तः क्षीण एव च ॥ ७१ ॥

पादस्य द्विगुणा घण्टा पुष्करं खाकाराकृतिः ।
धत्तूरपुष्परूपेण[7] कर्तनात् पुष्करो भवेत् ॥ ७२ ॥

त्रिभागः घण्टिकामध्ये वक्राकारः क्रमोदितः ।
कर्तनं पद्मपत्रस्य आकृतिः पुष्करं तथा ॥ ७३ ॥

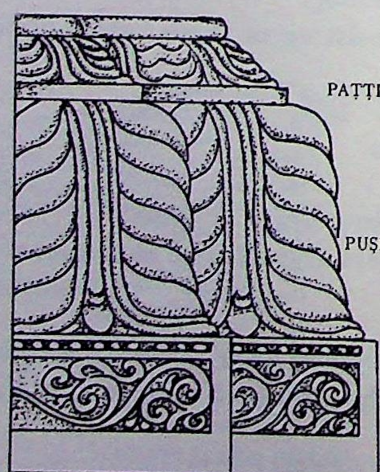


Fig. 14
puṣkarakhura

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[1] द्विभागांश उपपीठ A, C [2] च अथवा पञ्चभागतः A, C [3] अन्यांशे B [4] ०नामाङ्ग B. One additional line between the *pādas* in B: उपपीठ पीठमूर्द्धे प्रशस्तलक्षणान्वितः । [5] स्मरन्ति स्थापकाः सर्वे शैलावासे विधानतः B [6] विचार C [7] दर्दुर० A, B, दर्दुरपुष्परथेन C

Cakrapīṭha (continued):

66. In a broad and lofty temple there should be an *upapīṭha*.
The *upapīṭha* consists of three parts and is situated above the (main) *pīṭha*, which is of similar shape.[1]

67. The *upapīṭha* consists of three or five mouldings.[2]
First there is the *pāda*, joined to the curved lines of the doucine (lotus shape).

68. Above the lotus there is a narrow incision, which is the special *khāṇḍi* (chamfer).
This narrow portion occurs on the *pīṭha* or on another part (of the temple), and is called *viśrānti*.

69. There follows another lotus shape of great beauty. Thus the *pīṭha* (together with the *upapīṭha*) has sixteen parts.[3]

Pañcakarma:[4]

70. Listen to the names and parts of the *khura* above the *pīṭha*.
Khurapāda, ghaṇṭī, khurapaṭṭi: these are considered to be the three parts.

71. The *pāda* part (of the *khura*) should measure one fourth of the *pīṭha*.
There are two types: broad and narrow.

72. The *ghaṇṭa* is double the *pāda* (in height), and takes the form of a lotus or a *khākāra*.[5]
It has the shape of a thorn-apple flower (*dhattūra*), (but) adding transforms it into a lotus-shaped (*khura*).

73. The middle portion of the *ghaṇṭikā* consists of three parts and has a gradual curvature.
The carving gives it the shape of lotus petals (*puṣkara*).

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[1] This refers to the upper *pīṭha* of the Nāṭamandira resting on the main *pīṭha*. [2] If the *pāda* portion of both the lotus elements is counted separately, there are five parts; if only the two lotus parts and the recess are counted, there are three. [3] The twelve parts of the *cakrapīṭha* below the *vimāna* and *mukhaśālā* of the Sun Temple include the following parts : five mouldings of the *pañcakarma*, which run horizontally all along the *pīṭha*, the lower *jāṅgha*, the *bandhanā* consisting of three mouldings, the upper *jāṅgha*, the *mukhaṭā* and *jāli*, i.e. the topmost mouldings. The remaining four parts of the *upapīṭha* above the *cakrapīṭha* consist of *pāda, padma, khaṇḍi* and *padma*. [4] See Plate 5. [5] The text uses the spelling *khākāra* or *khākarā*. The term *khākara* has no meaning as such in Oriya (it does not mean pumpkin). *Khākāra* means a type of temple with a vaulted roof. The term may refer to the shape of the sky (*kha*).

त्रिभागस्य तलं तिर्यक् द्विभागः कुञ्चितः तथा ।
तिर्यग्भागः यदा श्रेष्ठः खाकारखुर उच्यते ॥ ७४ ॥

पादस्योपरि सूक्ष्मेण षडांशपट्टिका यथा ।
खुरपट्टिः समाख्यातं स्थापकानां सुखावहम्[1] ॥ ७५ ॥

छेदखुरः[2] क्वचित् शास्त्रे वर्णितोऽधमः खुरः ।
अधिकश्छेदितः खुरः न रम्यो न च भाजनः ॥ ७६ ॥

खुरपादप्रशस्ते च उभयपट्टिमध्यतः ।
मध्यक्षेत्रे[3] गृहाकारः क्षुरक्षेत्रे[4] विधानतः ॥ ७७ ॥

खुरकुम्भि[5] द्वयोर्मध्ये मध्यदेशान्तरे[6] तथा ।
खुरगृहं प्रकर्तव्यं विविधमूर्तिन्यासितम्[7] ॥ ७८ ॥

गुरून् गुरुगृहं शिष्यं[8] नानाशिक्षालयास्तथा ।
गीतसंगीतवेदाङ्गं काव्यशास्त्रविनोदनम् ॥ ७९ ॥

अथवा राजराजन्यं राजसिंहासने स्थितं ।
भाटामत्यैः सह तत्र खोदयेत्खुरमन्दिरम् ॥ ८० ॥

क्षुद्रशिखरिका शीर्षे खुरस्य वज्रमण्डलम्[9] ।
खुरपट्टिसमाहारे खुरवल्लिभिरेव च ॥ ८१ ॥

तदूर्ध्वे द्विगुणाकारः खुरः घण्टाकृतिर्खुरः[10] ।
यथा पर्यङ्के चत्वारः[11] शिखरे द्वादशास्तथा ॥ ८२ ॥

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[1] सुखप्रद B [2] इदं खुरं C [3] ०भागे B [4] क्षुद्रं B [5] ०खुम्बी A, B [6] ०छेदान्तरे B [7] ०सूत्रखोदिते B [8] ०गृहस्य A [9] वज्रमस्तक B [10] घण्टाखुर इतियत C [11] चतुर A, B, C

74. Two of the three parts are curved and gradually narrow as they rise.
If this curved part is prominent, the *khura* is called *khākāra khura.*

75. Above the *pāda* there is a narrow *paṭṭika* band, measuring one sixth (of the *khura*),
called the *khurapaṭṭi.* This makes (the work) easy for the architects.[1]

76. In some Śāstras, the *cheda khura*[2] is considered inferior.
A *khura* which is excessively incised is neither beautiful nor appropriate.

77. Between the two *paṭṭis*,[3] the central part of the broadest section of the *khura pāda*,
there is a small niche. This should be carved in the *kṣurakṣetra* (the area of the *khura*), according to the prescribed rules.

78. In the central space between the two *khura-kumbhis*,
a *khuragṛha* (niche) should be made, sculpted with various types of figures,

79. (such as) a *guru*, the *guru's* house, disciples, various schools[4] (for the teaching of)
singing, music,[5] Vedic texts and poetry for entertainment,

80. or a king sitting on a throne, with his court,[6]
soldiers and ministers – these should be carved in the niche of the *khura.*

81. On the top (of the niche) is a small spire (*śikharikā*) and a *vajramastaka.*
The *khurapaṭṭi* is decorated with creeper-work (*khuravallī*).

82. The *ghaṇṭākhura* (bell-shaped part) continues above this, twice the size.[7]
Just as a bed has four legs, so a *śikhara* has twelve (*khuras*).[8]

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[1] Probably this refers to the *paṭṭi* of the *khuragṛha*, see below v. 77. [2] *Khura* with a deep cut at the bottom. [3] See Rājarāṇī *pañcakarma.* [4] See Liṅgarāja, north-east *koṇaka*, north face. [5] See Rājarāṇī below the western *niśā.* [6] See Rājarāṇi, north-west *koṇaka*, north face, south-east *koṇaka* with queen and attendants; Liṅgarāja, north-east *anartha*, north face. [7] This line seems to belong to the description of the *pāda* and *khura*, v. 72. [8] Only in a *triratha* temple are there twelve; in other temples there are more.

खुरवलस्तदूर्ध्वे च षडांशः घण्टिदेशकः ।
पुनः पट्टिः खुरदेशे[1] कुम्भपादाकृतिं चरेत् ॥ ८३ ॥

खुरस्तत्र महाभूमिः क्षितितत्त्वानुरूपतः ।
पञ्चतत्त्वे[2] भवसृष्टिस्तथा शिखरः कल्पितः ॥ ८४ ॥

तदूर्ध्वे कुम्भभागं च यथोक्तं खुरमेव च ।
आपस्तत्त्वाकृतिः कुम्भः सदा मङ्गलदायकः ॥ ८५ ॥

कुम्भपादः कुम्भपट्टिः कुम्भश्च कुम्भमुद्रकम् ।
चतुष्टयांश[3] युक्तेन[4] चरेत् कुम्भं प्रधानतः ॥ ८६ ॥

कुम्भो द्विविधप्रकारः[5] मध्यगर्भोर्ध्वगर्भकः ।
[6] मध्ये वर्तुलाकारो मध्यगर्भाख्य कुम्भकः ॥ ८७ ॥

ऊर्ध्ववर्तुलिकां रम्यं चरन्ति स्थापकोत्तमाः ।
अष्टमांशस्तदापट्टिः कुम्भमूर्ध्नी वदन्ति च ॥ ८८ ॥

कुम्भस्य मध्यभागेन[7] क्षुद्रत्रिकोणकर्णिका[8] ।
कुम्भकर्णस्तदांशे[9] च कर्तव्यं रूपमण्डनम्[10] ॥ ८९ ॥

एवं चत्वारभागेन कुम्भदेशं समाचरेत्[11] ।
स्तम्भे कुम्भं निशास्तम्भे शिखरे क्षुद्रविस्तृते[12] ॥ ९० ॥

कुम्भदेशः प्रकर्तव्यः शास्त्रमतानुसारतः[13] ।
[14] तदूर्ध्वे त्रिभागांशे ऊर्ध्वे पट्टं समाचरेत् ॥ ९१ ॥

वह्निभाग[15] हि एतेषां पञ्चभूतानुरूपतः[16] ।
रेखचतुष्कयोगेन[17] कटिदेशं विचिन्तयेत् ॥ ९२ ॥

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[1] तदर्धेन A [2] महासृष्टिः तथा शिखरकल्पन । B [3] चतुर अङ्ग B [4] संयुक्ते A, C [5] °श्रेष्टं च B [6] मध्यं वर्तुलिकाकार मध्यगर्भ वदन्ति च B मध्ये वर्तुलमाधिक्यं मध्यगर्भाख्य जायते । C [7] खुर कुम्भ मध्य देशे C [8] कणिका C, °मन्दिर B [9] तथाभागे B, °मिति तत्र C [10] रूपमण्डलम् B, C [11] एवं चतुष्टयभागः कुम्भदेशस्य लक्षणम् । C [12] °निम्नतः B [13] शास्त्रानुसारतः सदा C [14] ऊर्ध्वे त्रिवर्तभूम्यान्ते ऊर्ध्वपट्टो तदाचरेत् C [15] व्योमभाग A, B [16] °भूताङ्ग B [17] चतुररेख संयुक्ते B

83. On top of the *khura* there is another *paṭṭi*, which should constitute the foot of the *kumbha*.
Above (the *ghaṇṭa*) is the *khuravala* (moulding), measuring one sixth of the *ghaṇṭi*.[1]

84. This *khura* is called the great earth, and it represents the element earth (*tattva*).
Just as the world is created from the five elements, so the temple is conceived (from the *pañcakarma*).

85. Above this (the *khura*) is the *kumbha*, which has the same height as the *khura*.
The *kumbha* represents the element water, and it always bestows auspiciousness.

86. (It consists of) *kumbhapāda* (base), *kumbhapaṭṭi* (band), *kumbha* and *kumbhamudraka* (the lid, the upper part).
The *kumbha* should normally be made with these four parts.

87. There are two types of *kumbha*: one is broad in the middle, the other is broad in the upper part.
When the middle is of rounded form, it is called a *madhyagarbha* (*kumbhaka*).[2]

88. The *kumbha* with a rounded upper part is of great beauty, and is made by the best architects.
The top of the *kumbha* is the *paṭṭi*, consisting of one eighth part.[3]

89. In the middle part of the *(khura) kumbha*, a small triangular *kaṇika* is made.
In this, a *kumbhakarṇa* should be made with figures.[4]

90. Thus the *kumbha* consists of four parts.
There are *kumbhas* on the pillars, on the niche pilasters, on the *śikhara*, and they may be either small or large.

91. The *kumbha* should always be constructed according to the Śāstras.
Above this the third part, the *paṭṭa*, should be made.

92. Of the five elements, this represents fire.
The *kaṭi* (recess), incised with four divisional lines, should be conceived.

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[1] These two lines have been inverted, because otherwise the sequence, which proceeds from below, would be wrong. [2] This type is only found in the early temples of Orissa, e.g. Siṃhanātha. [3] In this context, the *paṭṭi* most probably includes the lid part (*mudraka*). [4] Sometimes miniature animals or birds are represented there.

निम्ने तिर्यक्च्छेदयुक्ते[1] ऊर्ध्वगः पिच्छिलाकृतिः ।
मध्यहृदस्थलभागे[2] पट्टभागः विशेषतः ॥ ९३ ॥

प्रशस्तमध्यदेशेन लताकर्म चरेत्तथा[3] ।
यथा वायुः प्रवहति तथा कणिश्च दर्शयेत्[4] ॥ ९४ ॥

द्विधा कुम्भोपरिभागे पट्टकणिवसन्तकः ।
वसन्तडमरुश्चान्दि कणिरुभयवर्तिनी[5] ॥ ९५ ॥

कुम्भमुखे[6] त्रयोभागे धारपट्टिश्च पल्लवा ।
[7] पल्लवा ऊर्ध्वविस्तारा कुम्भदेशे क्षीणाकृतिः ॥ ९६ ॥

कुम्भोर्ध्वे पट्टदेशे च गुण्डिकाधार एव च ।
तृतीयः पट्टभागश्च कुम्भस्य पञ्चमांशकैः ॥ ९७ ॥

[8] उभयोर्धारयोर्मध्ये विस्तृतं पट्टमुत्तमम् ।
नानाकारुमयं[9] स्थानं लीलापट्टः स उच्यते ॥ ९८ ॥

राजन्यश्चतुरङ्गश्च नाना पौराणिकी कथा ।
व्योमपट्टसमाहारैर्मण्डयन्ति च स्थापकाः ॥ ९९ ॥

पुनर्धारः[10] संक्षिप्ताङ्गं विस्तृताङ्गं पट्टिस्तथा[11] ।
मध्ये स मरुताभासः कणिर्भागानुसारतः ॥ १०० ॥

कणेरूर्ध्वे डमरुभागः पाभागश्चाल एव च ।
आकाशतत्त्वरूपेण वसन्तपट्टमुत्तमम् ॥ १०१ ॥

एवं पाभागः शिखरे शालादेशे मनोरमः ।
विना पाभागं शिखरं[12] हीनं हि परिदृश्यते[13] ॥ १०२ ॥

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[1] ०च्छेदांश B [2] हृदयस्थलाभासे B ०हृदयाभासे C [3] समाचरेत् C, first line om. in B. [4] वर्णयेत् A [5] कणिश्च डमरू तथा B [6] कुम्भोपरि A, B [7] शरादिक प्रशस्तं च कुम्भधार क्षीणाकृतिः B [8] द्वयोपार्श्वेद्वयोर्धार मध्य च पट्ट उत्तमं A, B [9] नानामूर्तिरम्य C [10] निम्ने C [11] कुंचितश्च सम्मुखे कर्णिरेव च C [12] शिखरे A, ०संयुक्ते शिखरहीनं दृश्यते । B [13] परिलक्ष्यते C

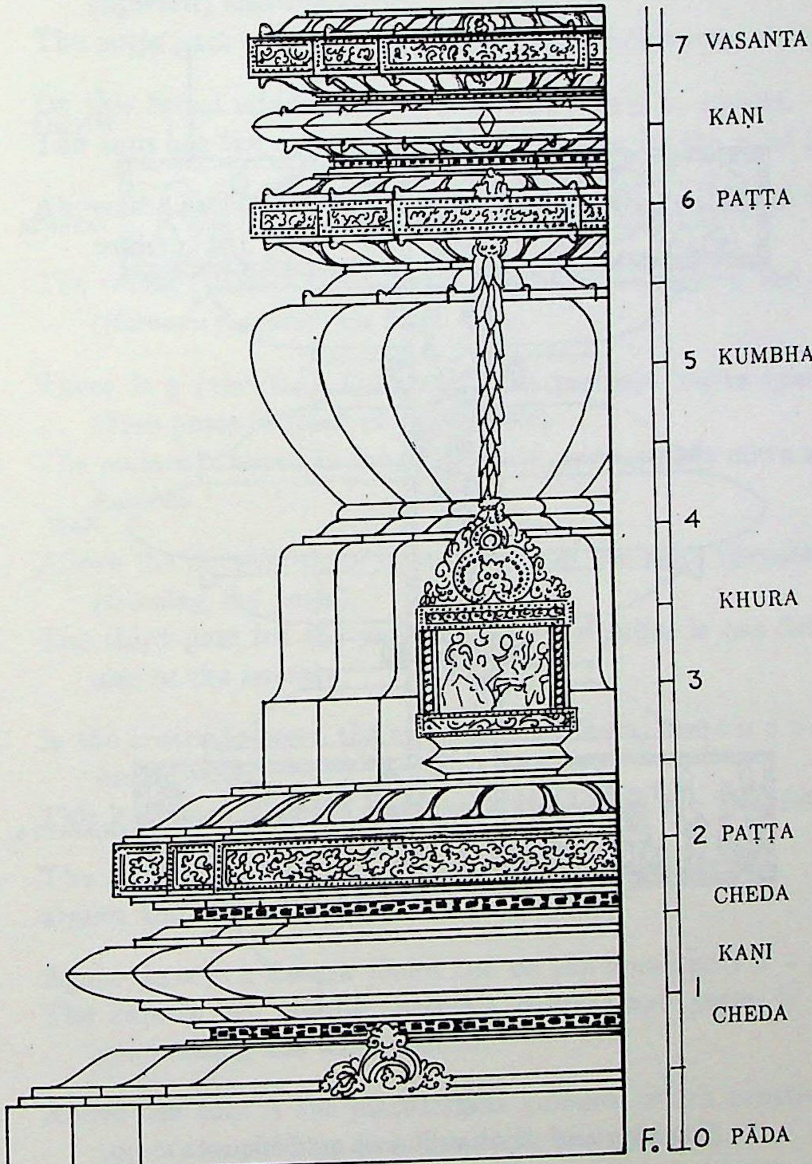


Fig. 15
kaṇipīṭha and pañcakarma

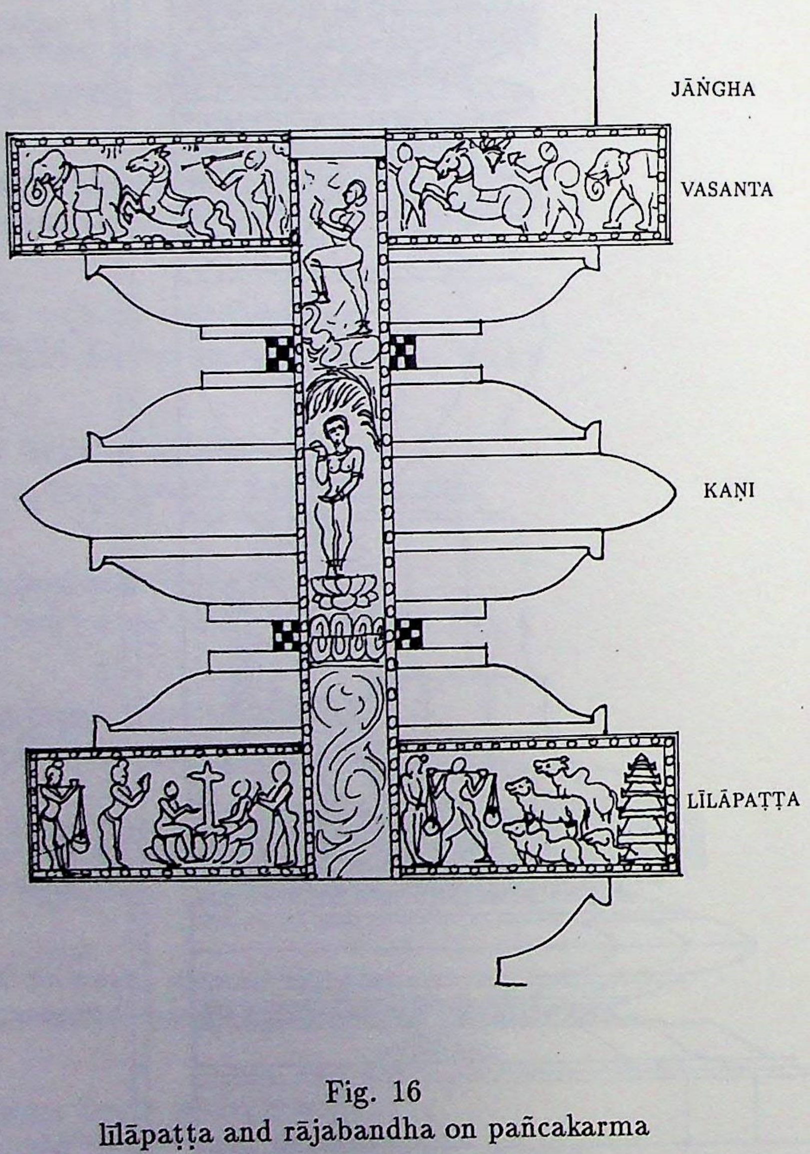


Fig. 16
līlāpaṭṭa and rājabandha on pañcakarma

93. Below it has (downward) slanting incisions, and above it has an (upward) slanting curve.
The *paṭṭa* part is to be carved in the centre (between the two).

94. On this broad middle field, scroll work should be carved.
The *kaṇi* has the appearance of being blown by the wind (Vāyu).

95. Above the *kumbha* there are the following divisions: *paṭṭa*, *kaṇi* and *vasanta(ka)*.
The recess (below) the *vasanta* resembles a *ḍamaru*; the *kaṇi* has (*ḍamaru* recesses) on both sides.

96. There is a (vertical) *dhārapaṭṭi* with pendent leaves (*pallavā*) on three parts in front of the *kumbha*.
The *pallavā* is broad in the upper part, and narrows down along the *kumbha*.[1]

97. Above the *kumbha* there is beadwork on the *paṭṭa* (*guṇḍikā-dhāra*) (framing the *paṭṭa*).
The third part (of the *pañcakarma*), the *paṭṭa*, is one fifth of the size of the *kumbha*.

98. In the centre between the two borders (*dhāra*) there is a prominent broad *paṭṭa*.
This has many kinds of carvings, and is called the "playful" *paṭṭa*.[2]

99. The architects adorn the *vyomapaṭṭa* with royal scenes,
armies and various purāṇic stories.[3]

100. Again there is a narrow *dhāra* and on the broad part is a *paṭṭi*.
The *kaṇi* in the middle (between *vasanta* and *paṭṭa*) is the *kaṇi* symbolizing the wind element.

101. Above the *kaṇi* is the place of the *ḍamaru*, which constitutes the top of the *pābhāga* (i.e. the whole *pañcakarma*).
The excellent *vasantapaṭṭa* symbolizes the element *ākāśa*.

102. In this way the *pābhāga* looks beautiful on the *śikhara* and on the *śālā*.
Without the *pābhāga* the *śikhara* would look defective.

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[1] This description fits some temples like Rājarāṇī, Liṅgarāja, etc. [2] The connotation of the word *līlā* in this context is that the sculptor could represent scenes freely and without canonical restrictions, hence "playful". It also implies that scenes from the Kṛṣṇa-līlā and so forth could be represented, cf. Jagannātha temple, Puri. [3] Normally there is only scroll work, but this description fits the Jagannātha temple.

शालाजाङ्गः शिखराङ्गं पृथग् भागश्च कर्म च[1] ।
शिल्पाङ्गभागरेखाणां[2] वदामि नामरूपतः[3] ॥ १०३ ॥

पाभागस्योपरिभागः[4] निम्ने त्रयांशवर्धितः[5] ।
पाभागस्य वराण्डि यः पादच्छेदः स उच्यते ॥ १०४ ॥

यदुच्च पद्मकर्माङ्गं तदुच्चजाङ्गमण्डलम् ।
त्रिभङ्ग[6] पार्श्वभागेन[7] जाङ्गदेशं समाचरेत् ॥ १०५ ॥

जाङ्गपट्टः सम्मुखे च पार्श्वे जाङ्गस्य धारकः[8] ।
जाङ्गमेलनावधिः[9] बाणाङ्गः परिदृश्यते[10] ॥ १०६ ॥

[11] जाङ्गत्रिकर्म आदौ च पद्मांशमध्ये उन्नतः ।
जाङ्गपादः जाङ्गवलः जाङ्गपट्टिः क्रमोदितः ॥ १०७ ॥

केवलं सम्मुखे[12] भागे त्रिकर्म निम्नदेशके[13] ।
पार्श्वधारः पट्टाकारः[14] केवलं धाररूपकः[15] ॥ १०८ ॥

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[1] रथोपरि C [2] रेखादि B [3] पादरूपता A, नामरूपक B, नाम लक्षणः C [4] पागस्योपरिभागेन A, B [5] त्रयांशवर्धितस्थलम् B [6] त्रिभङ्गं A [7] ०युक्तेन A [8] पार्श्वद्विधार एव च C [9] धारापि A, धारश्च B [10] पद्मधा स्मरेत् B [11] आदौ जाङ्ग त्रिकर्मश्च पद्मांशमध्य उत्थितः C [12] पट्टदेशेन B, सम्मुखभागं C [13] मण्डनोत्तम B [14] पार्श्वपट्टीद्वयस्थान B [15] धाररूपतः B, बन्धरूपकं C

Śikhara:

103. Now I shall recount the names and shapes of the parts of the *śikhara*, and the parts of the *śālājāṅgha* separately, along with the architectural parts of *rekha* temples.

104. The top of the *pābhāga* projects by one third (as the *jāṅgha* is set back), (resulting) in a ledge.
This is the *varāṇḍi* (ledge) of the *pābhāga*, and is called *pādaccheda*.

Jāṅgha:

105. The *jāṅgha* is the same height as the *pañcakarma*.[1]
It should be constructed with three offsets at the sides.

106. On the front is the *jāṅghapaṭṭa* and on the two sides are the *dhāras* (fluted recesses).
The *jāṅgha* up to the *melana* is seen as consisting of five elements.

107. The three mouldings (*trikarma*) of the *jāṅgha* are the first of the five parts (counting the *trikarma* as one element), and they are projecting.
In vertical order these are: *jāṅghapāda*, *jāṅghavalā* and *jāṅghapaṭṭi*.

108. The *trikarma* is made only in the front part of the lower section (of the *jāṅgha*).
The *dhāra* on the sides has the shape of a slab; it is only a (plain) band (*dhāra*).

[1] Where the *jāṅgha* is divided into two parts, one part is of the same height as the *pañcakarma*.

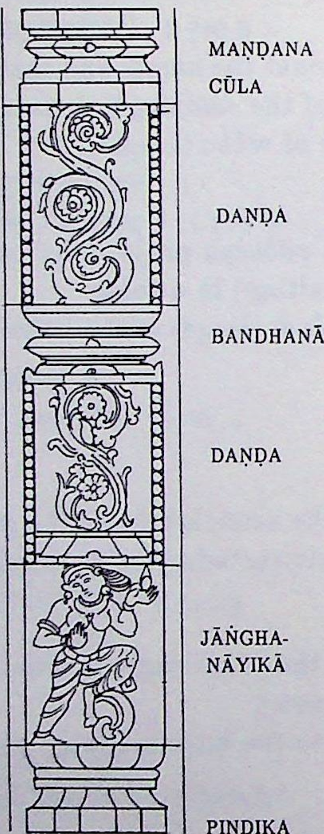


Fig. 17
jāṅgha

त्रिकर्मपिण्डिकानिम्ने[1] ऊर्ध्वे त्रिकर्ममण्डनम् ।
मध्ये च लतिकास्तम्भः[2] यथा हि[3] कविचातुरी ॥ १०९ ॥

काव्यमध्ये यथा शोभालङ्कारकाव्यचातुरी ।
स्थापत्याङ्गे तथा[4] जाङ्घे शोभनाङ्गानि खोदयेत्[5] ॥ ११० ॥

नानाविधलतिकांशं[6] लताजाङ्घे समाचरेत् ।
यथा पञ्चमहाभूतात् वनस्पतिः सृजन् पुरा[7] ॥ १११ ॥

[8] शिखरे जाङ्घभागेन लतातरून् सुखावहन् ।
[9] शिखरिकाजाङ्घदेशे यथा प्रशस्तभित्तिके ॥ ११२ ॥

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1 ०जाङ्घ ऊर्ध्वे च B 2 लतिकाकार A 3 च B 4 यथा A 5 विलक्ष्यते B 6 लतिकायां B, बन्धकाख C 7 सुजनयम् A, सृजयेत् वनस्पति C 8 तथा जांघे लम्बरूपे लतातरून् विमण्डयेत् । C, शिखरमाचरेत् तथा B 9 शिखरजाङ्घपार्श्वे च तले च तलशिखर B

109. The lower part is the *trikarma piṇḍikā* (base with three mouldings), the upper part is the *trikarma maṇḍana* (ornamentation with three mouldings),
and in the middle is a pilaster with creepers as in a poet's imagination.[1]

110. Just as beautiful *alaṅkāra* are used in poetry, according to the poet's skill,
similarly, in architecture, beautiful figures should be carved on the *jāṅgha*.

111. Many types of creeper should be carved on the *latājāṅgha*.
Just as in the beginning, trees (and plants) were created out of the five elements,

112. so, on the *śikhara jāṅgha*, creepers and trees are pleasing to the mind.[2]
On a broad surface, a *śikharikā* (miniature *śikhara*) should be made on the area of the *jāṅgha*.



Fig. 18
latājāṅgha

[1] See for example Mukteśvara. [2] The implication is that the *pañcakarma* represents the five elements, out of which the whole temple structure grows. This is symbolized by the plants represented on the *jāṅgha* above the *pañcakarma*.

शिखरस्त्रिविधः प्रोक्तः विमानं चालमण्डनम्[1] ।
साकारशिखरश्चैव जाङ्गः यत्र[2] सुविस्तृतह् ॥ ११३ ॥

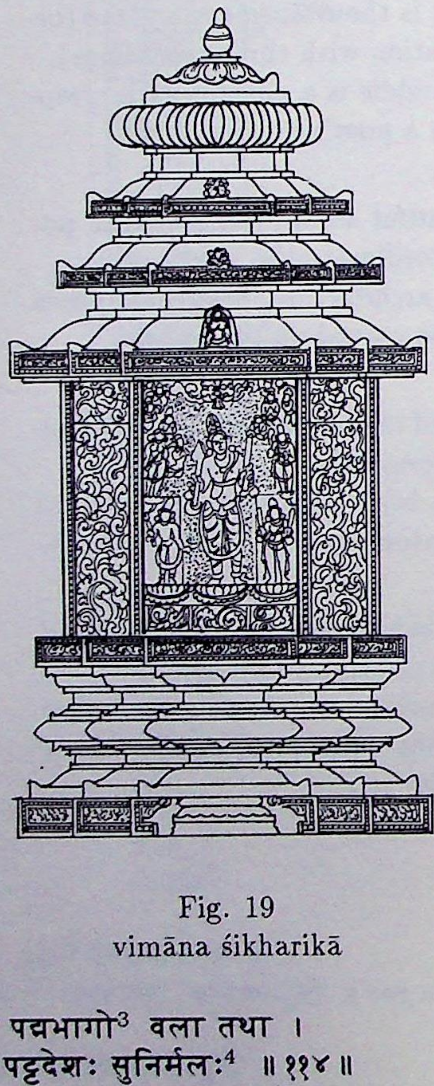


Fig. 19
vimāna śikharikā

जाङ्गशिखरपादश्च पद्मभागो[3] वला तथा ।
ऊर्ध्वगपद्मभागश्च पट्टदेशः सुनिर्मलः[4] ॥ ११४ ॥

एवं पद्माङ्गसंयुक्ता[5] शिखरतलपीठिका[6] ।
विमानिकासनं स्यातं[7] शिल्पशास्त्रानुसारतः ॥ ११५ ॥

यदुच्चतलदेशश्च तदा त्रिगुणखुम्बिका ।
[8] जाङ्गे शिखरिका खुम्बिः बाणभागो विशेषतः[9] ॥ ११६ ॥

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[1] मण्डल C [2] जाङ्गदेश B, जाङ्गक्षेत्रे C [3] पद्माङ्ग A [4] सुविस्तृतम् C [5] पद्मधाभागस्य B
[6] ०रूपतः B [7] ०तल B [8] Line om. in B [9] द्विभाग वाणभागतः C

113. The *śikharikā* is of three types: *vimāna, cāla maṇḍana* and *khākāra śikhara.*[1]
These are the three types (of *śikharikās*) which cover the broad *jāṅgha.*

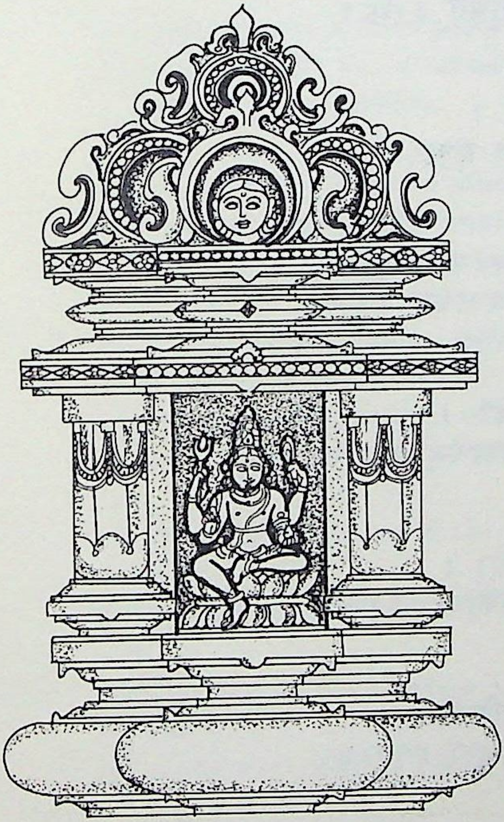


Fig. 20
cālamaṇḍana śikharikā

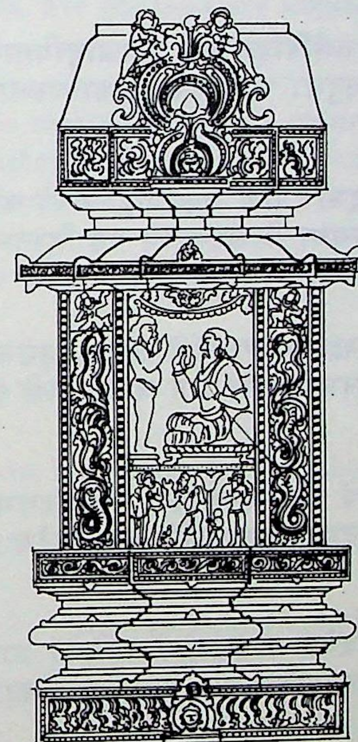


Fig. 21
khākāra śikharikā

114. On the *jāṅgha śikhara*, there is a *pāda*, a lotus, a *valā* (moulding), an upturned lotus, and a band (*paṭṭa*).[2]

115. The base (*pīṭhikā*) of the *śikhara* thus consists of five parts, and it is called the *āsana* (seat) of the *vimānikā* according to the Śilpaśāstra.

116. The pilaster (*khumbikā*) will be thrice the height of the lower part. The *śikhara* pilaster of the *jāṅgha* is divided into five parts.

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[1] The *vimāna* type is a *pīḍha śikharikā* with a tiered roof, *āmalakī* and *kalaśa* crowning. *Cāla maṇḍana* refers to the type of *vimānikā* crowned by a *vajramastaka*. The *khākāra* may be of several kinds. See Plate 7. [2] This and the following description is not found in any one example, but the different elements are found in various combinations.

खुम्बिका[1] बाणभागश्च[2] पाददण्डश्च[3] बन्धना ।
पुनर्दण्डः स्तम्भचूलं एवं पञ्चविनिश्चयः[4] ॥ ११७ ॥

त्रिकर्म पादभागं च पादवलयपट्टिका ।
पट्टिः प्रशस्तसंयुक्ते[5] कदा पञ्चांशः जायते ॥ ११८ ॥

त्रिकर्मविहितं कर्म तलजाङ्घविमानिके ।
[6] यदुच्चः पाददेशश्च तदुच्चादण्डमाचरेत् ॥ ११९ ॥

[7] द्वयोः पार्श्वे सूक्ष्मपट्टिः मध्ये वल्लिभिः खोदयेत् ।
अन्यथा शिखरस्तम्भे पञ्चाहिस्तम्भं चिन्तयेत् ॥ १२० ॥

द्विनागस्य पार्श्वदेशे जाङ्घमुद्वृत्तमण्डले[8] ।
अलसाकन्यां[9] तत्र च जाङ्घदेशे विचिन्तयेत् ॥ १२१ ॥

पार्श्वे त्रिवलिनागश्च[10] पञ्चफणसमन्वितः ।
नानाभङ्गीसमायुक्तै[11] र्नानाकारैश्च लतिकाः[12] ॥ १२२ ॥

खोदयेत् पार्श्वजाङ्घेन नायिकां जाङ्घनायिकां[13] ।
स्तम्भपादोत्तरे[14] यत्र विमानिका मनोहरा ॥ १२३ ॥

त्रिकर्मबन्धना तत्र तलदण्डोपरि[15] तथा ।
यथा जाङ्घविमानाङ्गे तलदण्डः सुशोभनः[16] ॥ १२४ ॥

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[1] स्तम्भं C [2] वामभागं B [3] दण्डान्तं C [4] पञ्चांश मुख्यतः B [5] ०युक्तेन B, भावेन C [6] Line om. in C [7] द्वयपार्श्वे पट्टियुग्मं मध्यवल्लिभिः शोभनम् । B, सूक्ष्मपट्टि पार्श्वद्वये मध्यवल्लि खोदयेत् । C [8] मले A, प्रगुनागस्य पार्श्वन्ते जाङ्घमुद्वृत्तमण्डलम् C [9] कन्या अलसा जाङ्घदेश च चिन्तयेत् A, अलसा जाङ्घदेशे च खोदयेत् B, (2 syllables missing) [10] त्रिवल्ये नागसंयुक्ते A [11] समायुक्ते A, B, C [12] नानालता सह तथा । B [13] ०जाङ्घमुत्तमम् B [14] ०स्थाने C [15] तलजांघोपरि C [16] दण्डभित्तिसुशोभनम् C

117. These five parts of the *khumbikā* (pilaster) are: *pāda, daṇḍa, bandhanā,*
another *daṇḍa* and crown (*cūla*). These are the five essential parts of the pilaster.[1]

118. The *pāda* consists of three parts (*trikarma*): *pāda, valaya* and *paṭṭikā.*
When the *jāṅgha* has a broad *paṭṭi*, five divisions are sometimes created (horizontally).

119. The lower *jāṅghavimānikā* should be constructed with a *trikarma.*
The straight part (of the lower *jāṅgha*) is to be made of the same height as the *pāda* (i.e. the *pañcakarma*).

120. There are narrow bands (*paṭṭi*) on both sides, in between which creepers are to be carved.
(In the recess) on the sides of these *śikhara*-pillars, a pilaster with a five-hooded serpent should be created.

121. On the remaining space of the *jāṅgha*, in the area between the two *nāgas*,
alasākanyās (playful maidens) should be carved on the *jāṅgha.*[2]

122. On the sides there are *nāgas* with five hoods encircling the pillars thrice,[3]
and entwined creepers (*latikā*) of different shapes.

123. On the sides of the *jāṅgha* (recesses), *nāyikās* are to be carved. These are called *jāṅghanāyikā.*
Above the *stambhapāda*, where there is a beautiful *vimānikā,*

124. a *trikarma bandhanā* (is made) on top of the lower *daṇḍa* (or *jāṅgha*).[4]
As with the *vimāna* of the *jāṅgha*, the lower *daṇḍa* is beautifully decorated.

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[1] In some temples there are pilasters on either side of the *vimānikā*. [2] In some temples above the *nāgastambha*, the *alasākanyās* reach to the top of the *jāṅgha* (cf. Mahāgāyatrī temple, Koṇārka). [3] For a description of the *nāgas*, see vv. 142-164. [4] The mouldings of the *bandhanā* are not always three, they vary between one and three.

तथाहि ऊर्ध्वदण्डस्य खुम्बिजाङ्घं च[1] कारयेत् ।
जाङ्घशिखरिकामध्ये उपाङ्गं बहुधा चरेत्[2] ॥ १२५ ॥

त्रिभङ्गं पञ्चभङ्गं वा स्थापकस्य मनो यथा ।
चूलिका पञ्चमे भागे क्षीणे वा विस्तृताकृतौ[3] ॥ १२६ ॥

शिखरगृहसंयुक्ते त्रिभङ्गिभिश्चरेत् सदा[4] ।
ऊर्ध्वे प्रान्ते[5] बीटाकारः केवलं वर्तुलाकृतिः ॥ १२७ ॥

क्षुद्रगुण्डिका माला च गुण्डिधारः[6] स उच्यते ।
द्विधारः गुण्डिका कुत्र त्रिमोडपार्श्वे युक्ततः[7] ॥ १२८ ॥

मध्ये वर्धितमुखांशे केवलं धारगुण्डिका[8] ।
द्विधारमध्ये विश्रान्त्यौ सिंहो वा नर्तकी तथा[9] ॥ १२९ ॥

[10] तत्स्थानं नारीजाङ्घाख्यं जाङ्घमति[11] मनोहरम् ।
यदुच्चनारीबन्धस्य[12] मध्ये गृहस्थले तथा ॥ १३० ॥

तद्बन्धः[13] तलपीठाङ्गं[14] त्रिमोडगुण्डिकावृतम्[15] ।
द्विपार्श्वे क्षुद्रमूर्तिश्च गृहे[16] पट्टासनं चरेत्[17] ॥ १३१ ॥

गुण्डिकाघेरमध्ये[18] च मूर्तिचतुरङ्गो वा गुरुः ।
पट्टासन[19] मितिभागं दर्शनार्थं सुखप्रदं[20] ॥ १३२ ॥

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[1] खुम्बिदेश च A [2] वहुरूपतः B, वहुधास्तथा C [3] चूलिकाय यथा पञ्च क्षीण प्रशस्तरूपतः । त्रिमोडं पञ्चमोडं च स्याात स्थापकज्ञानत ॥ B [4] त्रिमोडि आचरि तथा । B, त्रिभङ्गिचूलिकोभ्रमः C [5] प्रान्तदेशे B [6] भुण्डिका शोभन्ते भुण्डिधारः A [7] युगलागुण्डि त्रिमोडस्य द्विपार्श्वगे । B [8] केवल गुण्डिकद्वय B, पार्श्वगुण्डिका C [9] धारद्वयोन्तविश्रान्त्ये सिंहो वा गजक्रान्तकः C, कदा B [10] त गृह नरबन्धाख्य विजे अतिसुशोभनम् । B [11] मूर्तिमत् C [12] नरबन्धाख्य B [13] तदर्ध B [14] तलपीठं च A, B [15] ०काकृतिम् A, B [16] मध्ये B [17] पट्टासनोपरि C [18] गुण्डिकामावृतमूर्ति C [19] पञ्चासन A [20] दर्शनात्सुख जायते । B, सुखदायकम् A

125. In the same way one should make an upper *daṇḍa* with a *jāṅgha* pilaster.
On the *jāṅghaśikharikā*, many types of subdivisions into three or five segments may be made,

126. according to the imagination of the architect.[1]
The *cūlikā* (top) is in the fifth segment (which may be) either narrow or broad.

127. Three offsets adjoining the niche (*śikharagṛha*) should always be made[2]
above and on the sides. (The ornamentation) should only be of rounded, ball shape,

128. and with strings of small beadwork (*guṇḍikā*), called *guṇḍidhāra*.
At some places there are two lines of bead-ornaments (*guṇḍikā*) joined on the sides, on each of the three segments (*trimoḍa*).

129. The main central portion is projecting, and the *guṇḍikā* is carved only on the border (*dhāra*).
In the space between the two borders, in the *viśrānti*, either lions or dancing girls (*nartakī*) should be sculpted.[3]

130. This portion is called the *nārījāṅgha* and it is most pleasing to the mind.[4]
The niches within (the *vimānikāgṛha*) are the same height as the *nārībandha* (row of female figures).[5]

131. This *bandha* and the pedestal beneath it are framed by *guṇḍikā*-ornamentation in all three segments.
On both sides (of the main niche), small figures should be carved in the niches on *paṭṭāsanas*.[6]

132. Within the beadframework there are either divine figures, armies (*caturaṅga*) or a teacher (*guru*).
This part of the *paṭṭāsana* bestows happiness on those who see it.

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[1] Since the sides are set back, the central niche stands out, resulting in three gradual projections. Some temples, e.g. Brahmeśvara, have five such segments. [2] See Plate 12. [3] Lions and other *virālas* are carved on the lower *jāṅgha*, female figures on the upper *jāṅgha*. [4] See Rājarāṇī jāṅgha. [5] See Brahmeśvara temple. [6] The *paṭṭa* below serves mostly as an *āsana* for the figure(s) in the niche.

चालुक्यरीतिमार्गेण[1] तत्र[2] स्तम्भं सदा चरेत् ।
न पट्टं केवलं पार्श्वे स्तम्भयुग्मं समानतः ॥१३३॥

युगल[3] स्तम्भवत् भागं स्तम्भानुराहसुन्दरम्[4] ।
निम्ने बृहत्तरभागं स्तम्भबैठि समाकृतिः ॥१३४॥

तदूर्ध्वे उभयोर्भागे स्तम्भगर्भः[5] सवर्तुलः ।
[6] निम्ने स्थूलं तथा ऊर्ध्वे क्रमसंकुचितो भवेत् ॥१३५॥

चतुर्थो वर्धितः[7] स्तम्भ[8] शीर्षाख्यः कथ्यते ।
पद्ममं खुम्बिखान्दि च गभीरछेदरूपकः[9] ॥१३६॥

[10] स्तम्भ ऊर्ध्वद्विभागेन केवलं पिण्डिकाकृतिः ।
एवं स्तम्भः सदा ध्येयः यदि रेखं[11] च कारयेत् ॥१३७॥

समत्रिभागशिखरे अन्यशास्त्रानुमोदितः[12] ।
समानत्रिगुणं यत्र त्रिभागः शृणु तत्क्रमः ॥१३८॥

पादगृहं चूलनिम्ने[13] क्षुद्रं वा विशदाकृतिः ।
पादस्य तलदेशे च बैठि एकभागतः[14] ॥१३९॥

द्विभागः पीठिकाकारः[15] खान्दियुक्तो[16] विशोभितः ।
मुखे[17] प्रशस्तपट्टं च लतापत्रादिकैः सह[18] ॥१४०॥

एवं भागप्रमाणेन शिखरविधिपूर्वकम्[19] ।
शिखरपार्श्वदेशे च नागकन्यां समाचरेत् ॥१४१॥

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[1] चालुक्य च शिल्पं यत्र C [2] कदाकुम्भि B [3] सरल C [4] संभागस्तम्भसप्ताङ्गसुन्दर B [5] खुम्भगर्भ B [6] निम्नतल तथामूर्ध्नि क्रमसंकुचिताकृति B [7] वर्धिताका[र] खुम्बशिष हि B [8] खुम्ब A, खुम्भि B [9] पद्ममं शुन्यस्तम्भे च समीक गर्भरूपकः । C [10] स्तम्भसर्वविभागेन न पिण्डिकाकृतिः कदा । A, स्तम्भसर्व विभागेन न पिण्डिकाकृतिमाचरेत् । C [11] रेखिक B, गर्त्तं C [12] शास्त्रानुसारतः B [13] तत्र B [14] एकविस्तृतौ A [15] वलयाकारे B [16] ०युग्म B [17] ऊर्ध्व B [18] ०पत्रादिकं चरेत् B [19] जाड्य अन्यविधिपुने A

133. In the Cālukya style, a pilaster should always be constructed (on the *jāṅgha*).
There is a *paṭṭa* (frame) and in addition two symmetrical pilasters are constructed on both sides.

134. The beautiful *stambha anurāha* resembles the section with the double pilasters.
The larger lower section has the form of the base of a pillar.

135. Above this on the two upper parts is the rounded womb (*garbha*) of the pillar.
Broader at the lower part, it gradually narrows as it rises upwards.

136. In the fourth section, the pilaster is extended, and this is called the head of the pillar.
In the fifth section of the pilaster, a deep recess is cut.

137. The upper part of the pillar takes the shape of a pedestal consisting of two parts.
In the case of a *rekha* temple, the *stambha* should always be constructed in this way.[1]

138. *Śikharas* consist of three equal parts. This is also accepted in other Śāstras.
Now listen to the order of the three parts, which correspond to the three *guṇas* in balance.[2]

139. First there is the *pāda* (pedestal), then the *gṛha* (niche) and finally the *cūla* (crest). The lower part is (either) of small or large shape.
At the bottom of the *pāda* is a seat (*baiṭhī*) which consists of one part.

140. The *pīṭhikā* consists of two parts joined by a *khāndi* (recess) decoration.
In front is a broad *paṭṭa* with creepers and foliage etc.

141. *Śikharas* are to be constructed in accordance with the rules concerning the measurement of the various parts.

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[1] There seems to be some confusion between the round *nāgastambha* on the *anurāha* and the octagonal *koṇaka* pilaster of the *jāṅgha*, as at Mukteśvara and Pārvatī etc. [2] The three *guṇas* (*tamas, rajas, sattva*) play an important role in the classification of any subject. Here the *pāda* is equated with *tamas*, the *gṛha* with *rajas* and the *cūla* with *sattva*.

[1] नागस्य भागनामाङ्कं शृणु शिल्पानुसारतः ।
नागमैथुनं[2] श्रेष्ठं च नागराजनमेव च ॥१४२॥

नागकन्यां युग्मनागं नागशाङ्कुलिछन्दकम् ।
षड्धा नागस्तम्भं[3] च शृणु तत् कर्मनिर्मलम्[4] ॥१४३॥

ऊर्ध्वे त्रिशिखं कुर्यात् पञ्चशिरो विधानतः ।
दक्षिणे गर्भदेशे[5] च पुरुषाकृतिमाचरेत् ॥१४४॥

वामनाग[6] स्वरूपेण कन्याकेलिः मनोरमा ।
युग्मवर्तुलिका[7] छन्दो मध्ये वर्तुलकुण्डली ॥१४५॥

निम्नपुच्छकुण्डली[8] च तन्मध्ये नागराजनम् ।
त्रिशिरं प्रणताबद्धोऽर्धाङ्गनागसम्भवम् ॥१४६॥

युग्मकन्या[9] तन्न्यायेन[10] द्विवलिपरिछन्दिता ।
निम्ने कुण्डलिभागश्च ऊर्ध्वे फणस्त्रिसंवृतः[11] ॥१४७॥

तन्मध्ये द्विभुजाकारा नानालङ्कारवेष्टितम् ।
पद्माभयहस्तेन[12] नागकन्यां मनोहराम्[13] ॥१४८॥

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[1] Line om. in A [2] स्थल नाग C [3] नागस्तम्भादि षड्धा A, B [4] °निर्मलैः A, B [5] फणदेशे C [6] छन्दनाग° C [7] वर्तुलद्वे A, B [8] निम्नपुच्छाग्र ग्रसित् C [9] नागकन्या C [10] तथान्याये A, B, C [11] त्रिराकृतः B त्रिरावृतम् C [12] °युक्तेन A [13] °मनोरमः B

Nāgas:

On the sides (in the recesses) of the *śikhara, nāgas* and *nāgakanyās* are to be sculpted.

142. Listen to the names and parts of the *nāgas*, according to Śilpa: Best are a *nāga* couple, a *nāgarāja* (alone),

143. *nāgakanyās*, a pair of *nāgas, nāgaśāṅkuli* (intertwined like a chain), and *chandaka* (in the shape of a figure 8).
Listen to these six types of *nāgastambha*; this is the pure work (of sculpture).

144. At the top, three or five hoods should be made according to the rule.[1]
On the right side in the cavity of the hoods, a male figure (*nāga*) should be sculpted,

145. and on the left a beautiful and playful *nāgakanyā*.
In the middle there are two intertwined circles, like a ring,[2]

146. below which is coiled the tail. The *nāgarāja* is in the centre,
with three hoods and folded hands. He is half serpent (half human).



Fig. 22
nāgastambha

147. The *nāgakanyā* follows the same pattern: surrounded by two coils, the tail is below and a threefold hood above.

148. The *nāgakanyā* in the centre, decorated with various ornaments, is pleasing to behold.
She has two hands, one holding a lotus and the other displaying the *abhaya hasta*.

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[1] It is rare to find *nāgas* with three hoods; mostly they have five or seven. Examples of three hoods are found at Ratnagiri and at Dakara Bibhīṣaṇeśvara, Bhubaneswar. [2] The coils are intertwined at the centre (*kuṇḍalī*) only in the case of *nāgamaithuna* (couple of *nāgas*), e.g. Koṇārka junction north (*New Light on the Sun Temple of Koṇārka*, Plate No. 38a).

नागस्तम्भः समानांशैरष्टभागैर्विभाजितः ।
द्वारदेशे प्रकुर्वीत[1] युग्मनागं[2] विलक्षणं ॥१४९॥

फणपुच्छसमायुक्तं[3] पुरुषमङ्गनाद्वयम्[4] ।
छन्दितं पाशरूपेण नागछन्द इतीर्यते ॥१५०॥

रज्जुर्यथा तथा नागा[5] उपर्युपरि न्यासिताः ।
युग्मबन्ध इति ख्यातः द्वारे विघ्नविघातकः ॥१५१॥

शृङ्खला[6] कृतिर्यो नागः युग्माङ्गपरिछन्दितः ।
विसर्गाकृतिश्छन्देन छादितः पार्श्वे वर्धितः ॥१५२॥

[7] प्रतिछन्दो वृत्तद्वयं नागाङ्गं न्यायमुत्तमम् ।
[8] [शृङ्खला] कृतिर्नागाङ्गं कदा शीर्षतले तथा ॥१५३॥

[9] कर्तव्यः नागस्तम्भश्च मुख्याष्टकविभाजितः ।
निम्नादूर्ध्वदेशस्य[10] उपभागक्रमं शृणु ॥१५४॥

खुरकुम्भादि[11] सहितं स्तम्भगृहं तथोपरि[12] ।
चतुरस्राकृतिर्वासः[13] नानालङ्कारमण्डितम् ॥१५५॥

तदूर्ध्वे धारणीबन्धः[14] ऊर्ध्वगः कमलाकृतिः ।
चतुर्थ[15] तृतीयसन्धौ[16] नागपुच्छं न्यसेत् तथा ॥१५६॥

ऊर्ध्वे त्रिवलिर्देहस्य भागत्रयं[17] समस्थले ।
सप्तमे नागकण्ठश्च मुखलक्षणलाञ्छितः[18] ॥१५७॥

अष्टमे निम्नदेशे च पुंस वा नागिनी तथा[19] ।
फणायुक्ते प्रकुर्वीत सर्वोच्चे वज्रमुण्डिका[20] ॥१५८॥

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1 प्रकर्तव्यः C 2 नाग om. C 3 °युक्ते A, C 4 द्वयो A, द्वयैः C 5 सर्पम् C 6 साङ्कुल° B, शङ्कुल° C 7 प्रतिछन्दे युग्मयत्र नागाङ्गेतदमनुश्रिते C 8 शाङ्कुलि नागदेहाङ्ग शिल्पानुमोदित क्रमः B, शाङ्कुलिकृतिः नागाः सबन्धरूपेण न्यासयेत् C 9 नागस्तम्भ विधानेन यदुच्छाष्ट भागके B 10 देशाङ्ग शृणु लक्षण निर्णय B, वर्धितस्य C 11 °क्रमादि A 12 समन्वितः । C 13 °गृह B 14 भाग तृतीय भाग रूपतः B 15 A and C insert तृतीयभाग 16 °मध्ये B सङ्धौ 17 त्रिभागांश C 18 °मुकुट C 19 पुरुषः स्त्रीनागिनी तथा A, पुंस्त्रीनागछन्दकम् C 20 फणायुक्तं प्रकर्तव्यं तस्योर्ध्वे वज्रमस्तकम् । C

149. The *nāgastambha* is divided into eight equal parts.
A *nāga* pair, with various features, should be sculpted on the door jambs.

150. The hood of the male *nāga* and the tail of the female (*nāga*) are to be intertwined;
their bodies are interlocked like a rope. This is called *nāgacchanda*.

151. Similarly the (bodies of the) *nāgas* are carved one above the other, like an (intertwined) rope.
That is called *yugmabandha*. It is sculpted on the door frame to ward off hindrances.[1]

152. The two bodies of the *nāgas* are intertwined like a chain
in the form of *visarga*, with the coils turning outwards.[2]

153. (In this chain) two circles make one link (*chanda*). This is the best composition for the *nāga*'s body.
At times the head of this *nāga* in the form of a chain lies below.

154. The *nāgastambha* is normally constructed with eight divisions.
Listen to the subdivisions in ascending order.[3]

155. The pillar, with *khura, kumbha*, etc., has a niche above.
This niche is square (rectangular) shaped and decorated with various ornaments.

156. Above this is the *dhāraṇībandha* which has the shape of an upward facing lotus (this is the third part).
The tail of the *nāga* should be carved at the joint of the third and fourth divisions.

157. Above this there are three sections of equal size consisting of the three coils of the body (of the *nāga*).
The seventh consists of the neck of the *nāga* and the head with facial features.

158. The male and female *nāgas* are to be carved with their hoods (behind) in the eighth division from below.
The topmost part consists of a *vajramastaka*.

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[1] Cf. Koṇārka door frame. [2] In the form of a figure 8. [3] There are several varieties of *nāgastambhas* and *nāga* motifs. Those described in the text are not exhaustive. The circular *nāgastambhas* in the *anurāhās* generally have features such as a *gajasiṃha* at the base, which have not been mentioned here.

[1] एवं भागाश्च सर्वेषामानन्दशुभदायकाः[2] ।
रक्षार्थं नागस्तम्भाश्च[3] द्वारे द्वारोपमस्थले ॥ १५९ ॥

नागदेहं तथा कुर्यात् वर्तुलाकृतिमञ्जुले[4] ।
मुखपुच्छं यथाकारं नागाङ्गाकृतिमाचरेत्[5] ॥ १६० ॥

[6] भित्तौ शिखरिकापार्श्वे गवाक्षपार्श्वमण्डले[7] ।
द्वारदेशे बृहद्रूपं नागस्तम्भं समाचरेत् ॥ १६१ ॥

पाताललोकनागानां निवासः[8] भूमिधारकाः ।
एतदर्थं नागबन्धः प्रासादे रक्षकोत्तमाः[9] ॥ १६२ ॥

यथा धरातले[10] नागास्तथा शिल्पाङ्गभावना[11] ।
धारयन्ति महानागाः कीर्तिरक्षार्थमाचरेत्[12] ॥ १६३ ॥

[13] नागं वा धारस्तम्भं च द्विपार्श्वे शिखरिकास्थले[14] ।
[15] मध्ये गृहाकृतिः स्थानं दिक्पालादीन् विमण्डय[16] ॥ १६४ ॥

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[1] एवं भागसमाहारे व्यालस्तम्भ शुभप्रदम् C [2] ॰तत्त्वप्रवर्धक B [3] नागस्तम्भानि द्वारे B, नागस्तम्भं च C [4] वर्तुलाकृतिस्तथा A, अस्य वर्तुलिकाकृतिः C [5] ॰माचरेत्तथा B [6] Verse om. in A [7] ॰भागके B [8] पातालवासिनो व्याला सानन्त॰ C [9] रक्षकाकृते A, रक्षेणर्थये C [10] पृथ्वीतले B [11] कर्माङ्ग॰ B [12] भितिरक्षार्थ B विश्वसंरक्षणार्थये C [13] नागसह धारस्तम्भव्दौ पार्श्वे च विमानिका C [14] शिखरतले B [15] मध्ये गृहसमास्थाप्य शिखरगृहनामतः B [16] विमण्डनम् C

159. As described above, these forms (of the *nāga*) bestow bliss and auspiciousness on all.
For protection, *nāgastambhas* are sculpted at the doors and at places resembling a door.

160. The body of the *nāga* should be of round shape, and the head and tail should be like those of a serpent.

161. *Nāgastambhas* of large size should be sculpted on the walls,
on the sides of the *śikharikās* and windows (*gavākṣa*) and at the door.[1]

162. The *nāgas* dwell in the *pātāla loka* and support the earth.
The *nāgabandha* is therefore the best protection for the temple.

163. Because the *nāgas* dwell below the earth, the conception of Śilpa is
that the great *nāgas* support (the temple). They are therefore sculpted for the protection of the temple.

164. On both sides of the *śikharikā*, a *nāgastambha* or a *dhārastambha* (may be made).[2]
The central niche, in between these, should be adorned with *dikpālas* or other figures.[3]

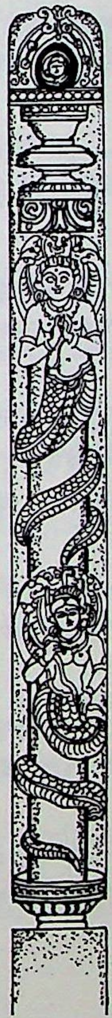


Fig. 23
nāgastambha

[1] For example, the doors of Rājarāṇī, Megheśvara and Yameśvara at Bhubaneswar, Vārāhī at Chaurasi, etc. [2] The text refers to the *śikharikās* at the *pañcakarma* level which are flanked by *nāgastambhas*, (cf. Rājarāṇī, Mahāgāyatrī temple at Koṇārka) and also at the *jāṅgha* level in some temples (e.g. Bhilli Deuli). [3] *Dikpālas* are only found at the *jāṅgha* level, and other figures at the *pañcakarma* level.

अन्यस्तम्भः दण्डाकारः[1] पञ्चभागसमानतः ।
स्तम्भपादस्तम्भदण्डः स्तम्भबन्धोर्ध्वदण्डकः[2] ॥ १६५ ॥

स्तम्भमुहाण्टिरेतेषां पञ्चधास्तम्भसुन्दरः[3] ।
द्विधारसमरूपेण[4] मध्ये लता सुखोदयेत्[5] ॥ १६६ ॥

तदूर्ध्वे[6] क्रमत्रिभागः स्तम्भबन्धस्य लक्षणम् ।
पट्टिमध्ये डमरुश्च कर्तित उत्थिताकृतिः ॥ १६७ ॥

मध्ये पट्टिर्बन्धनाङ्गः स्तम्भबन्धना कथ्यते[7] ।
तदूर्ध्वे स्तम्भशीर्षाङ्गं[8] यथा निम्ने तथा चरेत्[9] ॥ १६८ ॥

मुहाण्टिर्वलियुक्तेन लताबन्धाकृतिस्तथा ।
[10] शिखरचूलिका तत्र निम्ने मुण्डलिकाकृतिः ।
एकभागः बृहद्रूपे ऊर्ध्वे कलशक्षुद्रतः[11] ॥ १६९ ॥

क्रमविस्तारितभागः पीठिकाकृतिशिखरः[12] ।
तले पट्टस्थले तत्र लता[13] झरादिशोभितः ॥ १७० ॥

यथा मल्लिकापुष्पं[14] च कलिका निम्नगा तथा ।
झराबन्ध इति ख्यातः शिखरमण्डनोत्तमः[15] ॥ १७१ ॥

तदूर्ध्वे समरूपेण फेणिबन्धो[16] यथाक्रमात्[17] ।
आदिपीढं वा[18] अन्तश्च मुण्डलिसह योजयेत्[19] ॥ १७२ ॥

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[1] शिखरस्तम्भ दण्डस्य B [2] स्तम्भोर्धमण्डलेतथा A, C [3] ॰मण्डलम् B [4] सम om. in B [5] सुशोभितम् B, additional verse in B: द्विधारमध्यभागेन त्रिभङ्ग गुण्डिकावल्लिः । स्तम्भपात ख्यातदण्ड त्रिभागदण्डवत् ॥ [6] तद्रूर्ध्वे कर्मत्रिभाग स्तम्भबन्धश्च कारयेत् । पट्टिमध्ये डमरुवत् कर्तित भागं च कारये ॥ B [7] ॰बन्धनि एव च A [8] ऊर्ध्वाङ्ग B [9] तथाकृतिः B [10] Additional line in B [11] खुद्रकाः B [12] ॰मन्दिरम् B [13] लताश्वसादि A [14] नायिकापुष्पं B [15] ॰देशमण्डल B [16] लतिकापट्ट एव च B [17] ॰क्रमे A, B, C [18] समपट्टं B [19] जायेत C

Jāṅgha (continued):

165. Other pilasters of straight form[1] consist of five equal divisions: the base (*stambhapāda*), the (lower) shaft (*daṇḍa*) of the pillar, the middle string-course (*bandha*), the upper shaft and the crowning part (*stambhamuhāṇṭi*).

166. Beautiful is the *stambha* which consists of all these five parts. One should carve two borders (a frame) of equal shape and scroll-work in the centre.[2]

167. These three features are characteristic of the *stambhabandha* (middle string-course). In the middle of the *paṭṭi*, (the shape of a) vertical *ḍamaru* should be carved.

168. In the centre lies that part of the string-course, which is called the band around the pillar (*stambhabandhana*). The upper part of the pillar above this should be constructed on the pattern of the lower part.

169. The top part (*muhāṇṭi*) is sculpted with mouldings in the form of scrollwork. Here the summit is in the form of a *śikhara*, while below it is decorated with circular ornamentation.[3] (The lower) part is large, and above is a small *kalaśa*.

170. One part is like a *śikhara* in the shape of a *pīṭhika*, which gradually unfolds. On the lower *paṭṭa* layer, it is decorated with scrollwork and pendent ornamentation

171. such as dangling sprays of jasmine flowers (*mallikapuṣpa*). This is known as *jharābandha*. It is the best ornament for the *śikhara*.

172. Above that (i.e. the *vimānikā*) and of similar form is situated the *pheṇibandha*. (The *vimānikā*) joins (the *pheṇibandha*) at the first layer. The *muṇḍali* (crown) is at the top (of the *pheṇibandha* or *melana*).

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[1] To differentiate them from the round *nāgastambhas*. Here the pilasters of the entire *jāṅgha* are described. [2] Additional verse in B: in the central part which has two incisions there is a row of threefold *guṇḍikā* ornamentation. [3] MS B.

[1] मध्ये निशाकृतिर्भागः शिखरनिशे[ति] कथ्यते ।
पार्श्वे मूर्तिः प्रकर्तव्या यथा देवा[2] नुसारतः[3] ॥ १७३ ॥ [4]

[5] शृणु त्वमन्यभावेन भित्तिविराज[6] लक्षणम् ।
पागानुसारतः स्थानं[7] पञ्चकर्मोत्तरस्थलम्[8] ॥ १७४ ॥

समरेखा समाङ्गे च बाडान्ते पर्यवस्थितः[9] ।
गर्भरेखा इति ध्येया तत् स्थले समोच्चतः[10] ॥ १७५ ॥

विराल[11] बन्धः[12] कर्तव्यो विरालस्त्रिविधः स्मृतः[13] ।
सिंहविराल आद्यश्च[14] गजविराल[15] उत्तमः ॥ १७६ ॥

मृगसिंहस्तथा अन्याः[16] शृणु पार्थक्यलक्षणम् ।
पृष्ठदृष्टिहरिः श्रेष्ठः पादाग्रसम्मुखेऽस्य च[17] ॥ १७७ ॥

पृष्ठपादद्वयारूढः[18] समदण्डाकृतिश्चरेत्[19] ।
पृष्ठावलोकितः सिंहः सटाकेशरभीषणः[20] ॥ १७८ ॥

विरालसिंहः[21] स ख्यातः कीर्तिरक्षकः क्षेत्रपः ।
गजमुण्डशुण्डयुक्ते[22] सम्मुखे पुच्छलम्बितः[23] ॥ १७९ ॥

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[1] पीढाकृति चाल निशाशिखरकथ्यताम् । C [2] देह॰ A [3] Line om. in B [4] Additional verse in B: दिक्पाल ऊर्ध्वदेशे च निम्ने शक्ति शुभंकरी । प्रतिपार्श्वे युग्मभावे शिखरं त्रिभिमण्डनम् ॥ [5] गर्भरेखसमाहारे कुर्यात् विराज मध्यगे । B [6] ॰विडाल C [7] पागानुसारिण रेखा B [8] ॰कर्मानुसारतः B [9] विषमान्त व्यवस्थितम् B,. व्यवस्थितः A [10] सम उच्यते A [11] विराज॰ B [12] ॰मूर्ति C [13] यतः B [14] ॰व्याल तथा न्यश्च C [15] गजव्याल C [16] ॰न्याये A, B [17] वक्षन्यासितः C [18] ॰द्वय तत्र B [19] समाने दण्डमाकृति A, B [20] Line om. in B, mixed with half of the next verse in C [21] गजविराल B [22] तथा शुण्ड A [23] पृष्टलम्बितम् A, लम्बपृष्टदेशेऽथवा मुखे B

173. In the centre is situated that part of the niche (*niśā*) called the *śikharaniśā*.
On the sides, divine figures (*mūrtis*) should be created, according to the deity (of the temple).

Virāla:

174. Now listen to a different subject: the features of the *bhittivirāja*.
In the recess between the *pāgas*, just above the *pañcakarma*,

175. these are placed on the same line as the (corresponding) parts and at the end of the wall.
This is considered to be the *garbharekhā*, the line of the *garbha*, and it reaches the same height (as the *garbha*).

176. One should make a row of *virālas* there (in the recesses). *Virālas* are known to be of three types:[1]
first there is the *siṃhavirāla*; the *gajavirāla* is best;

177. the third is the *mṛgasiṃha* (lion's body with horns). There are other types also. Listen to their different features:

(Siṃhavirāla:)

This magnificent lion looks backwards with his forefeet (raised) in front.

178. He stands on his hind legs, which are as straight as rods.
This lion looks backwards, is fierce and has a curled mane.

179. This *virālasiṃha* is known as the protector of the temple. He is lord of the sacred ground (*kṣetrapa*).[2]

(Gajavirāla:)

This *virāla* with an elephant's head and trunk has his tail hanging forward (between his hind legs).

[1] There are many forms of *virāla*, but here they are classified symbolically under these three types. [2] See for example: Rājarāṇī, between the north-west *koṇaka* and the north-west *anurāhā*; Liṅgarāja, between the south-west *anartha* and the south-west *koṇaka*; etc.

सिंहशरीररूपेण विरालगज[1] उच्यते[2] ।
शक्तिबुद्धिर्द्वयोर्भावः शिल्पे सदा प्रतिष्ठितः[3] ॥१८०॥

सिंहशृङ्गसमायुक्तो मृगसिंहः स उत्तमः[4] ।
शक्तिप्रखरतायुक्तो मृगसिंहो विराजते[5] ॥१८१॥

कण्ठे कुटिलकेश[6] स्व पुच्छं पादतले न्यसन्[7] ।
विरालमर्दितं[8] देहं कीर्तिकौणप[9] मर्दितः ॥१८२॥

ऊर्ध्वदृष्टिः करे खड्गः[10] खर्परदलिताकृतिः ।
सिंहविक्रमरूपेण धर्मविरालभावतः[11] ॥१८३॥

पापपुरुषः संख्यातो पुरुषहरिमर्दितः[12] ।
प्रतिशिखरमध्ये च पागविश्रान्तिमण्डले[13] ॥१८४॥

[14] यत्र विरालमूर्तिः स्यात् तले गुल्मपट्टस्थलम् ।
विरालस्य चतुर्थांशे विरालपिण्डि[15] रुच्यते ॥१८५॥

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[1] विरालसिंह A [2] उत्तमः B, कथ्यते A [3] Line om. in B [4] कथ्यते B [5] Line om. in B [6] ॰राशि B [7] न्यसत् B, C [8] विशालमर्दिनं C [9] कौणपकृति B [10] खण्ड A [11] विरालधर्मलक्षणम् C [12] मर्दित॰ [13] खान्दिस्तम्भसमाकृतिः B, न्यसत विश्रान्ति॰ C [14] चतुर्थांशस्थले पार्श्वे केवल पिच्छिलाकृतिः । मध्ये विरालभागभागस्य तले गुल्मपट्टस्थलः ॥ B [15] पट्टपिण्डि C, ॰गुण्डि A

180. This *virāla* has the body of a lion, and is called *gajavirāla*.[1]
These two (lion and elephant) represent power and intelligence.
This is invariably established in Śilpa.

(Mṛgasiṃha:)

181. The excellent *mṛgasiṃha* ("deer-lion") is a lion with deer's horns.
The *mṛgasiṃha* is victorious, and endowed with power and swiftness.[2]

182. It should be carved with a curled mane down to the neck, and the tail should descend to the level of the feet.[3]

(Dharmavirāla:)

The body of this *virāla* crushes and tramples on an (enemy) demon of the temple (*kīrttikauṇapa*).

183. (The demon), whose skull is being crushed, looks up, with a sword in his hand.[4]
The lion is the symbol of majesty. This is the *dharmavirāla*.[5]

184. It is *pāpapuruṣa* (evil personified) who is crushed by the lion.
(A *virāla* is sculpted) in the recess (*viśrāntimaṇḍala*) between each *śikhara* (i.e. *vimānikā*) and *pāga*.

185. Each *virāla* figure has a thicket of shrubs carved on its base.
This fourth part of the *virāla* (*stambha*) is called the *virālapiṇḍi* (pedestal).



Fig. 24
dharmavirāla

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[1] For the *gajavirāla*, see Rājarāṇī between the south-east *koṇaka* and the south-east *anurāhā*; Liṅgarāja between the western *rāhā* and the south-west *anartha*, etc. [2] Cf. Liṅgarāja, between the north-west *rāhā* and the north-west *anartha*; and Jagamohana between the north *koṇaka* and *anartha*. [3] No such example could be found; the tail is normally raised between the legs. [4] In Rājarāṇī (between the south-west *koṇaka* and the south-west *anurāhā*) the *kauṇapa* is holding a sword and a shield. At other temples, such as Koṇārka, he is not holding anything. [5] Whenever a demon is crushed by a *virāla*, whether its face is of a *siṃha, gaja* or a *mṛga*, the *virāla* is called *dharmavirāla*. For examples see Liṅgarāja between the south-east *rāhā* and the south-east *anartha*; etc.

पञ्चभागैकभागेन[1] गुल्मपट्टं तदाचरेत्[2] ।
[3] निम्ने तल्लतिकाकुञ्जमासने च विरालकः ॥१८६॥

वर्धितभित्ति[4] देशाङ्के पादपट्टवलस्तथा[5] ।
[6] ऊर्ध्वे बन्धनावधांशः मध्ये विराल उत्तमः ॥१८७॥

यथा जाङ्घस्तदुच्चं च ऊर्ध्वे कर्म न कारयेत् ।
[7] यथा विरालस्तदुच्चं त्रिदिगव्यापृताकृतिः[8] ॥१८८॥

निशास्तम्भस्य स्वरूपं[9] शृणु तत् कर्मविस्तृतैः ।
पीठदेशं समारभ्य निशाङ्गकर्मलक्षणम् ॥१८९॥

निशाद्विभागाः श्रेष्ठाश्च निशागृहतले स्थितम् ।
निशामण्डप ऊर्ध्वे च द्वितलं सर्वदा चरेत्[10] ॥१९०॥

निशागृहो यथाकारे मण्डपश्च[11] तथाकृतिः ।
कर्मपार्थक्यरूपेण रचेत् भित्तिरनुक्रमात्[12] ॥१९१॥

शिखरबाडपञ्चाङ्गमाचरेत् पार्श्वमन्दिरे ।
चतुर्थांशप्रकारेण[13] निशा भित्त्याङ्गः कुञ्चितः[14] ॥१९२॥

पाभागः जाङ्घबन्धश्च ऊर्ध्वजाङ्घसमाकृतिः ।
फेणिभाग ऊर्ध्वदेशे पृथग्रूपे समाचरेत् ॥१९३॥

त्रिभागे पञ्चभागे वा[15] कुर्याद् द्वारत्रिपार्श्वगे[16] ।
निशागुम्फामिति ख्यातं लहराकृतिमुद्रका ॥१९४॥

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[1] ॰मानेन A (this line is the second line) [2] बन्धनापट्टमाचर A, ॰मुत्तरे C [3] लतिकापत्रकुञ्जश्च आसनान्ते विरालकः । B [4] त्रिभि॰ B [5] ॰पट्टिक्रमोदित B [6] ऊर्ध्वे वर्धितरूपेण विरालाच्छादनं स्थलम् C [7] यदा विराल उच्च स्यात् तथा त्रिदिगव्यापृतः । B [8] ॰चरेत् A त्रिपार्श्वे व्यापृता कृते C [9] तदाकारः A [10] द्वितलतुङ्गमन्दिरे C [11] मण्डोवर A, B [12] चरेत् त्रिभिरनुक्रमे B [13] चतुर्थांशक्रमे तत्र C [14] ॰निर्णयेत् । B [15] मध्यभागेन C [16] त्रयतले A, B

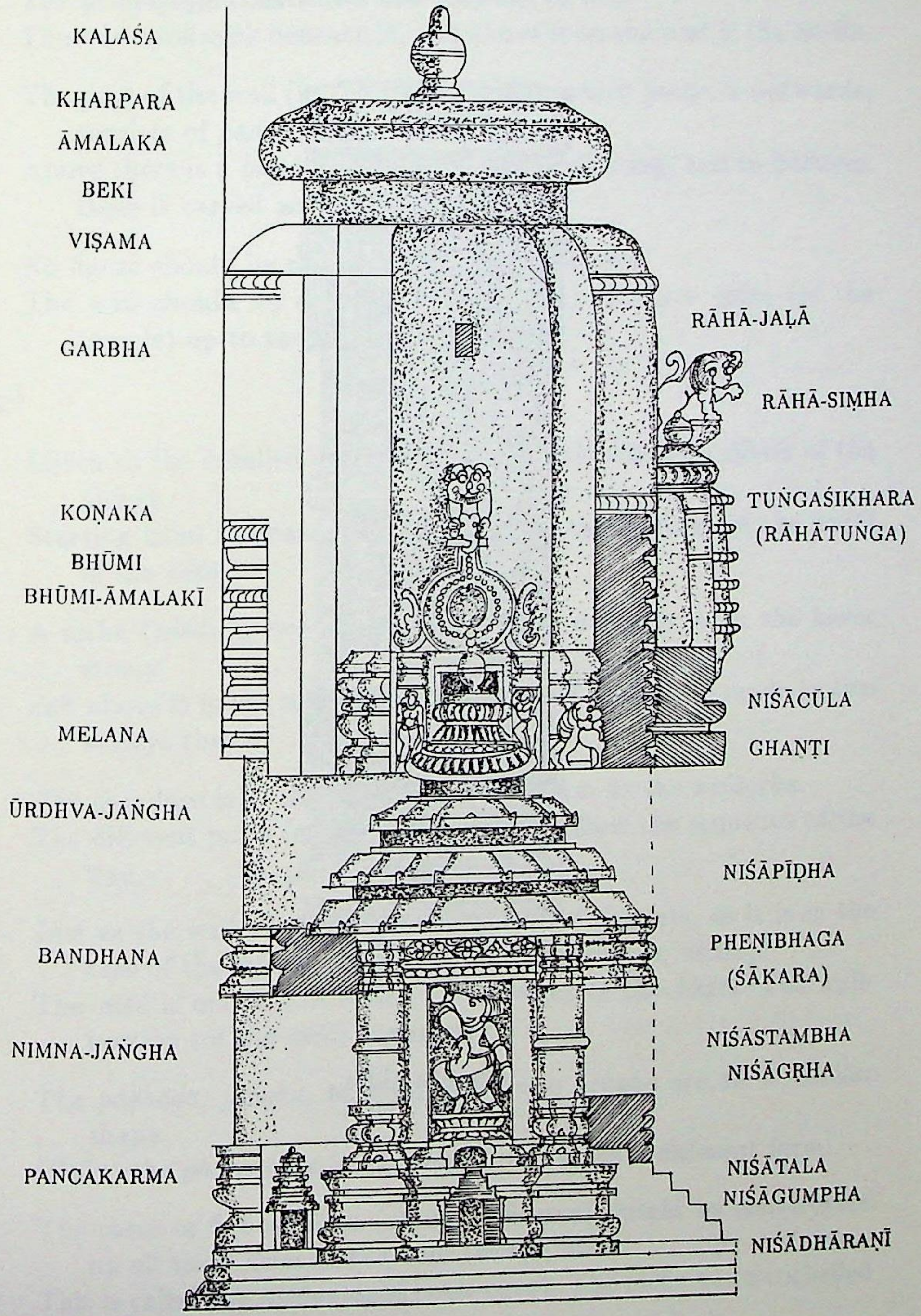


Fig. 25
rekha śikhara with niśā

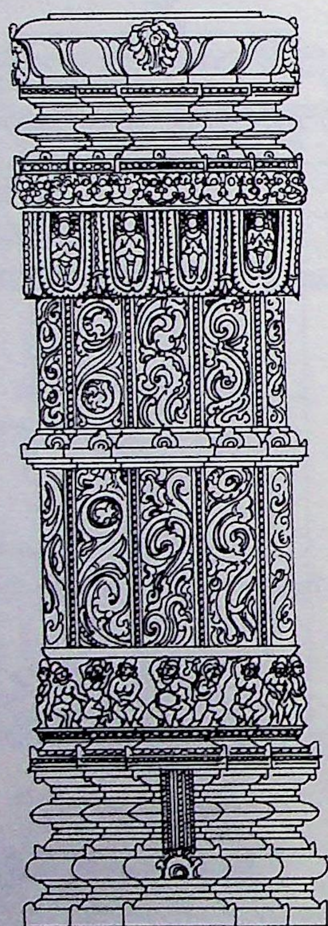


Fig. 26
lalitastambha
(v. 199 - 201)

186. The *gulmapaṭṭa* constitutes one part out of five.
There is scrollwork beneath it, and above it on the seat is the *virāla.*

187. The part of the wall (in the *virāla* recess), which projects outwards, consists of *pāda, paṭā* and *valā* (fillet).
Above there is a *bandhanā* which is also projecting, and in between these is carved an excellent *virāla.*

188. No figure should be carved (in the recess) above.
The wall should be covered (with figures) on three sides (of the temple) up to the height of the *virāla.*

Niśā:[1]

189. Listen to the detailed description of the *niśāstambha* (pillars of the niche).
Starting from the base, the following are the features of the parts of the *niśā.*

190. A niche (*niśā*) in two parts is best. The *niśāgṛha* is on the lower storey
and above it is the *niśāmaṇḍapa.* It should always be made in two storeys thus.

191. The *maṇḍapa* is of the same shape and form as the *niśāgṛha.*
The different parts (of the niche) should follow the sequence of the wall.

192. Just as the wall of the *śikhara* consists of five parts, so it is in the case of the lateral temple (*pārśvamandira,* i.e. niche).
The *niśā* is one fourth of the total height of the *bāḍa.* The wall-portion (of the *niśā*) is narrow.[2]

193. The *pābhāga, jāṅgha, bandha,* and upper *jāṅgha* are all of similar shape.
(Only) the *pheṇibhāga* in the upper part takes a different form.

194. The three or five sections (of the wall area) should be constructed on all three sides of the door (of the *niśā*).
This is called the *niśāgumphā* (*niśā* cave). The niche has a corbelled roof.[3]

[1] The word *niśā* denoting niche should be related to *niśānta,* house, dwelling, of which it is a shortened form. The niche is the dwelling-place of divine and other images. [2] Without taking into account the pillars. [3] This side temple with a corbelled roof is not found in all temples, but only in later temples such as Ananta Vāsudeva and Koṇārka.

पीठदेशं समारभ्य पाभागोच्चं यथास्थले ।
निशाधारणी ख्यातांशः षडंश उच्चताक्रमात्[1] ॥१९५॥

धारण्यान्ते चैकांशः पीठाकृतिर्विशेषतः ।
पद्मं वा कणिपीठश्च निशापीठः स उच्यते[2] ॥१९६॥

पादपद्मपट्टं त्रीन् वा कणियुक्ते कदा चरेत्[3] ।
पञ्चभागं निशापीठं मूलपीठमनुक्रमात्[4] ॥१९७॥

निशायां मुख्यरूपेण निशास्तम्भं समाचरेत् ।
निशास्तम्भप्रमाणेन[5] चरेद् भित्तिसमस्थलम्[6] ॥१९८॥

[7] पञ्चकर्मसहस्तम्भं पञ्चाङ्गजाङ्कविस्तृतम् ।
मध्ये बन्धना तदूर्ध्वे पुनः[8] जाङ्कं समाचरेत् ॥१९९॥

ऊर्ध्वे मुहाण्टिः निम्नाङ्गादुच्चभेदैः समाचरेत् ।
[9] एवं ललितस्तम्भाख्यं कारुकर्म विना क्वचित् ॥२००॥

पञ्चकर्माकृतिर्निम्ने तदूर्ध्वे नर्तकीस्थलम् ।
नानावाद्यरताः कन्याः दासीबेढः स कथ्यते ॥२०१॥

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1 ख्यातं च षडङ्ग उच्चतः क्रमात् B 2 कथितः B, ०स्य, लक्षणम् C 3 यदि चरेत् B, तदा चरेत् C
4 पीठभाग अनुक्रमे A, B 5 दिव्यकुम्भ प्रमाणेन B 6 वा समभित्तिकः A, B 7 स्तम्भणं च कर्मयुक्ते पञ्चकर्म च जाङ्कदण्डक A स्तम्भपञ्चकर्मे ख्यातः पञ्चकर्मदण्डजाङ्कः B 8 जाङ्क ऊर्ध्वे A 9 ललितस्तम्भं तत् ध्येयं कारुकर्मान्वितं तथा ।C

195. The niche which rises from the *pīṭha*, up to the same height as the *pābhāga* (of the *vimāna*),
is known as the *niśādhāraṇī*, and it has six vertical divisions.[1]

196. Above the *dhāraṇī* is the *pīṭha* (pedestal of the *mūrti* in the niche) which constitutes one part.
It is either a *padma* or a *kaṇipīṭha*, and is called *niśāpīṭha*.

197. *Pāda, padma, paṭṭa*: these three (form the pedestal of the image in the niche). Sometimes they are made with a *kaṇi*.
Thus the *niśāpīṭha* has five parts, as in the case of the main *pīṭha*.[2]

198. *Niśāstambha* (pillars) should be made in the niche. This constitutes the main section.
The *niśā* pillar should be made to the same height and up to the same level as the wall section.[3]

Stambha:
(Lalitastambha:)

199. A large pillar should be constructed, consisting of five parts: *pañcakarma*,[4]
jāṅghadaṇḍa, *bandhanā* in the middle, above that the (upper) *jāṅgha*,

200. and finally on top the *muhāṇṭi*. It should be carved with vertical divisions,[5]
which ascend from below. This is known as the *lalitastambha*; it is rarely found without ornamental carvings.

201. At the base it is in the form of the *pañcakarma*, above which is a space for various girls,
dancing and playing musical instruments. This is called the *dāsīveḍha*.[6]

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[1] E.g. in the Rājarāṇī side niche, but this is not the case in all temples.

[2] This refers here to the plinth of the *niśā* temple. Cf. verse 32 describing the five parts of the *pīṭha*.

[3] The lower *jāṅgha*.

[4] E.g. at Koṇārka, these *stambhas* usually have only a *trikarma* as a base. Often the term *pañcakarma* simply refers to the *pāda* and does not imply five divisions.

[5] Normally eight vertical segments.

[6] See for example Gaṇeśvarpur, Śiva temple, pillars.

वर्तुलधारसंयुक्ते मध्ये लताष्टभेदतः ।
अष्टांश[1] स्तम्भकाण्डस्य लक्षणं परिलक्षितम्[2] ॥ २०२ ॥

धारवर्धितस्तम्भेन[3] लतिका यदि[4] वाचरेत् ।
कुञ्चितकाण्डस्तम्भस्य धारे कारुं न खोदयेत्[5] ॥ २०३ ॥

स्तम्भाङ्गे[6] बन्धना नास्ति केवलं मुण्डलिस्तथा ।
दिव्यस्तम्भ इति ख्यातः झराफडकमण्डितः[7] ॥ २०४ ॥

पद्मपत्राकृतिस्तत्र फडका लुलिता[8] कृतिः ।
चतुर्पार्श्वे[9] तदा कर्म स्तम्भस्य शोभना तथा[10] ॥ २०५ ॥

फडकान्ते पुष्पबन्धः किञ्चित् वर्धिताकृतिः ।
क्षुद्राकारे पुष्पग्रन्थिः वलास्तम्भाग्रलक्षणम् ॥ २०६ ॥

तदूर्ध्वे स्तम्भमूर्ध्ना च उत्थापद्माकृतिस्थलम् ।
फडकामानेन वा किञ्चित् उच्चे[11] पद्मं समाचरेत् ॥ २०७ ॥

प्रस्फुटिताकृतिः पद्मं ऊर्ध[12] धारसमन्वितम् ।
दिव्यस्तम्भस्य मूर्धाङ्गम्[13] एवं[14] भागैः समाचरेत् ॥ २०८ ॥

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[1] उत्थितकाण्ड A, B (B om. अष्टांश) [2] स्तम्भलक्षणमुख्यतः C [3] ॰रूपेण B [4] ॰पट्टि C [5] लक्षण कथित तथा ॥ B [6] स्तम्भे तद् A, यदि तद् B [7] ॰पट्टक A, झरांशमिति शोभितम् B [8] लम्बिता॰ A, C [9] द्वयोः पार्श्वे A [10] तथा धार स्तम्भशोभितमण्डन B [11] ऊर्धे B [12] ऊर्ध्वे B [13] मूर्ध्ना च A [14] एष A, B

(Divyastambha:)

202. Another kind of pillar has rounded edges and dividing lines between the eight vertical divisions which display scrollwork.
The shaft of the pillar has eight vertical sections.

203. If the pillar has projecting segments, scrollwork should be carved on these.
If the shaft of the pillar is narrow, there is no ornamentation on the borders.

204. When the pillar has no *bandhanā*, but only a *muṇḍali* (crown),
it is known as a divine pillar, and is adorned with hanging foliage (*jharā-phaḍaka*).[1]

205. The *phaḍaka* takes the shape of pendent lotus petals.
Ornamentation (is sculpted) on all sides of the pillar.

206. Above the *phaḍaka* there is a flower band (*puṣpabandha*) which projects a little.[2]
Small knots of flowers constitute the feature of the top of the round shaft of the pillar.

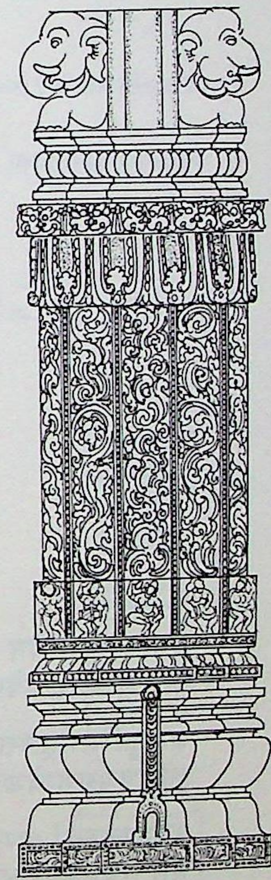


Fig. 27
divyastambha

207. Above this is the head (top) of the pillar, shaped like an upturned lotus.
It stands out in somewhat higher relief than the *phaḍaka*.

208. The lotus has open petals and is joined to an upper border (*dhāra*).
This part should be constructed to form the head of the divine pillar (*divyastambha*).[3]

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[1] See Koṇārka, Nāṭamandira, and Yameśvara at Bhubaneswar. [2] Sometimes there is a row of miniature *kīrtimukhas*. [3] The elephants crowning the pillar are not described here.

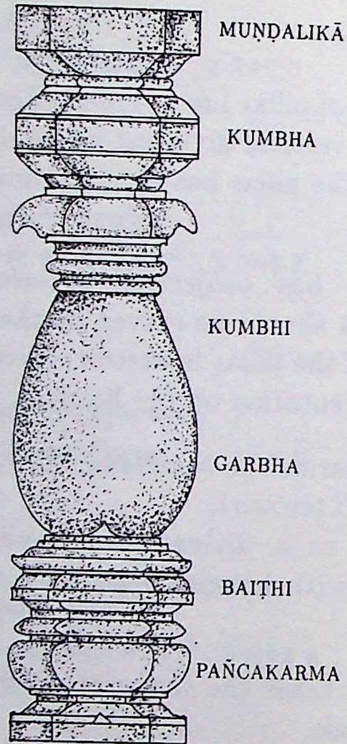


Fig. 28
jalakumbhi

समानचतुर्भागेन केवलं कुम्भिकाकृतिः[1] ।
तले मुख्याङ्गरूपेण[2] पञ्चकर्म समाचरेत् ॥ २०९ ॥

जलकुम्भिर्महास्तम्भः कथितः वास्तुभेदतः ।
कुम्भत्रयसमावेशात् ऊर्ध्वे मुण्डलिकाकृतिः[3] ॥ २१० ॥

पर्यङ्कस्तम्भ[4] भागस्य लक्षणं शृणु एव च ।
सम[5] त्रिसंख्यकभागः स्तम्भ उत्तमो जायते[6] ॥ २११ ॥

तलांशं[7] सरलाकारं स्तम्भोदरं तथोपरि[8] ।
दीपदण्डप्रमाणेन[9] सुन्दरस्तम्भमाचरेत् ॥ २१२ ॥

क्रमसङ्कुचितस्तम्भ[10] ऊर्ध्वे वलयवेष्टितः[11] ।
त्रयांशवलयं क्षुद्रं[12] तदूर्ध्वे स्तम्भमण्डनम् ॥ २१३ ॥

क्षराग्रन्थिस्तथा स्तम्भमण्डनाकर्म तत्क्रमात् ।
[13] स्तम्भभागश्च मूर्धा च पर्यङ्कस्तम्भलक्षणम्[14] ॥ २१४ ॥

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[1] कुम्भिकावलि C [2] मुख्यरूपेण A, यदि inserted in B [3] Line om. in B, in A the line goes at the beginning of 211 [4] °खुम्ब B [5] समान° B [6] The lines are interchanged in C [7] दलाश A [8] तदूर्ध्वे स्तम्भ उदरः B [9] दीपरुखा° B [10] कुम्भ A, B [it should be खुम्ब] [11] तदूर्ध्वे वलयं तथा A, B [12] त्रयांशक्षुद्रवलयं B [13] स्तम्भमूर्धपृथग्भाग पर्यङ्कपरिखम्भन ॥ B [14] Verse om. in C

(Jalakumbhi:)

209. The four sections should be of equal proportion, and the shape (of the pillar) must be that of a water-pot (*kumbhikā*).
On the lower part (of the pillar) a prominent *pañcakarma* should be made.[1]

210. This great pillar is called *jalakumbhi* (like a water-pot) according to the classification of Vāstu.
Altogether (it consists of) three *kumbhas*, with a *muṇḍali*-shaped crown above.[2]

(Paryaṅkastambha:)

211. Listen (now) to the features of the *paryaṅkastambha*.
This is a fine pillar with three equal divisions.

212. The belly of the pillar stands on a plain base.
This beautiful pillar is modelled on a lamp stand.

213. It is a tapering pillar encircled above by a *valaya* (ring).
The *valaya* is small and consists of three parts. Above this is the topmost decoration of the pillar.

214. The crown ornamentation (*maṇḍana*) of the pillar is constructed in this order, with *jharā granthi* (intertwined strings).
These are the features of the *paryaṅkastambha* with its divisions and capital.

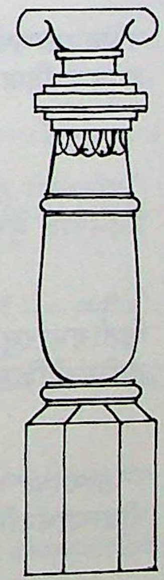


Fig. 29
paryaṅkastambha

[1] *Pañcakarma* may only indicate a base or *pābhāga*.

[2] This form is found in niches, *gavākṣas* and *vimānikās*. The three *kumbhas* need not all have the same pot-shape. See for example Kālarahaṅga Jaleśvara temple, *gavākṣa*.

भारस्तम्भश्चतुर्थङ्ग[1] स्तले गृहाकृतिश्चरेत् ।
ऊर्ध्वसंकुचितस्तम्भं द्विभागमूर्धकुञ्चितम् ॥ २१५ ॥

सर्वोच्चभाग मुण्डं च पद्मगृहादिकं कृतिम् ।
स्तम्भभाग इति ख्यातः चालुक्यविधिमार्जितः[2] ॥ २१६ ॥

तले गृहं ऊर्ध्वे गृहं यदि मध्येश्वशोभितः[3] ।
न निशायां मण्डपे वा वाजिस्तम्भः स कथ्यते[4] ॥ २१७ ॥

एते च स्तम्भभेदाश्च[5] उड्रदेशे व्यवहृताः[6] ।
तदूर्ध्वे चालदेशं च निशापीढं समाचरेत्[7] ॥ २१८ ॥

घण्टिप्रमाणपीढं च शृणु भेदाननुक्रमात् ।
वर्गत्रयं विजानीयात् त्रिभागभाजितं तथा[8] ॥ २१९ ॥

[9] प्रतिभागे तथा धारा त्रिभिरंशैः पीढं चरेत् ।
प्रथमपीढं मुख्यं च अन्योर्ध्वे कुञ्चितस्तथा[10] ॥ २२० ॥

द्वितीयधारमुहाण्टिं[11] पुनः पीढं च कल्पयेत् ।
तृतीयं बेकिरूपेण तदूर्ध्वे घण्टिचालकः[12] ॥ २२१ ॥

[13] तस्योर्ध्वे धारकलसादिश्च घण्टिपीढः सोत्तमः ।
पीढस्यार्धवर्धितमर्धांशो घण्टिरुत्तमः[14] ॥ २२२ ॥

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[1] भारस्थुम्वचतुर्भाग B [2] चालुक्यविधिवत् तथा A [3] अश्वगमाचरेत् A, B [4] अन्यभेदतः A, समाचरेत् C [5] स्तम्भभेदानि एतानि A, B [6] प्रचोदितः B [7] निशावर्धित मन्दिरम् B, निशापितानि न्यासयेत् C [8] त्रिभागच्छेदित क्रम B, the whole verse is different in C: घण्टिपीत प्रमाणार्थ शृणु भेदांश ध्यानतः । तत्क्षेत्रं न्यासकर्मार्थं वर्गक्षत्रं सुकल्पयेत् C [9] भागत्रयं भागप्रान्ते धारणे पीढमाचरन् C [10] कुंचिताकृतिः C [11] °मुखान्ते C [12] घंटमण्डल B [13] ऊर्ध परिकलस्वश्च घण्डापिमुत्तम पीढम् B [14] घूर्णि सत्तमम् C

(Bhārastambha:)

215. The *bhārastambha*[1] (pillar) has four divisions. It is made with a niche at the base.
The pillar tapers upwards, and the two upper parts are narrow.

216. The *muṇḍa* (head) is on the topmost part and has a lotus, a niche, or some other feature.
This kind of pillar follows the Cālukya style.

(Vājistambha:)

217. The *vājistambha* has a niche below and above, and a horse in the middle.
It should not be made as part of a niche or *maṇḍapa* (upper niche).[2]

218. These different types of pillar are found in Uḍradeśa.
(Niśāpīḍha:)
Above that (i.e. the niche) is the roof part (*cāla*), a tiered roof of the niche (*niśāpīḍha*) should be made.

219. Listen to the divisions of the roof (*pīḍha*) which has the shape of a bell (*ghaṇṭi*).[3]
One should determine a square and divide it into three parts (creating a triangle).

220. There is a *dhāra* (recess) corresponding to each part (of the *pīḍha*), and the *pīḍha* should be made in three sections.
The first *pīḍha* (layer) is prominent, and the next one above is smaller.

221. The second *pīḍha* (course) should again be constructed from the edge up to the *muhāṇṭi*.
The third part is the *beki* (neck-part), above which is the *ghaṇṭicālaka* (bell-shaped roof).

222. Above this again is the *dhāra* with the *kalaśa* etc. (Of all roofs) this bell-shaped roof is best.
The topmost *ghaṇṭi* (should be made) half the width of the (first) *pīḍha*.

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[1] Although all the MSS read *kumbhi*, this does not fit with the description, and it has therefore been amended to *stambha*. The name *bhārā* may be derived from the *bhāravāhakas* represented in the upper niche, or from the fact that the pillar itself carries the load. [2] This type of pillar is found in later South-Indian temples, but no examples could be found in Orissa. [3] The *ghaṇṭi* refers to the top part of the *niśāpīḍha*, but in the following description the text describes the roof in general.

द्विभागघण्टिदेशस्य घण्टिः बैठितले तथा[1] ।
सामान्यामलकीं[2] कुर्यात्[3] मालाकारसुशोभिता ॥ २२३ ॥

क्षुद्रामलक्योर्ध्वे[4] च अन्यघण्ट्योदरस्तथा[5] ।
निम्नगा[6] पद्मरूपेण उदरं परिकल्पयेत्[7] ॥ २२४ ॥

उदरोर्ध्वदेशे च चालकुम्भादीनाचरेत्[8] ।
एवं क्रमात् पीढचालं निशायामन्यभेदतः ॥ २२५ ॥[9]

पीढचालाङ्गशालायां[10] पार्थक्यं शृणु यत्नतः[11] ।
चतुर्भागान्तर्भागैकामलक्याविशोभितः ॥ २२६ ॥

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[1] ०देशे च घण्टि बैठि द्विभागक B [2] The rest of the line is missing in A [3] तत्र C [4] क्षुद्रामलकीयुक्ते A, B [5] ०दरं चरेत् B [6] ०ऊर्ध्वगा A [7] परिकल्पित A [8] कुम्भसहस्तथा C [9] Additional verse in A, given within brackets: घण्टि च द्विविध श्रेष्ट कमल पीठिकाकृति । सरावपात्रमाकृत्ये कमलाकृति उन्नतः ॥ [10] पीढचालायथाशाला A [11] Line om. in B

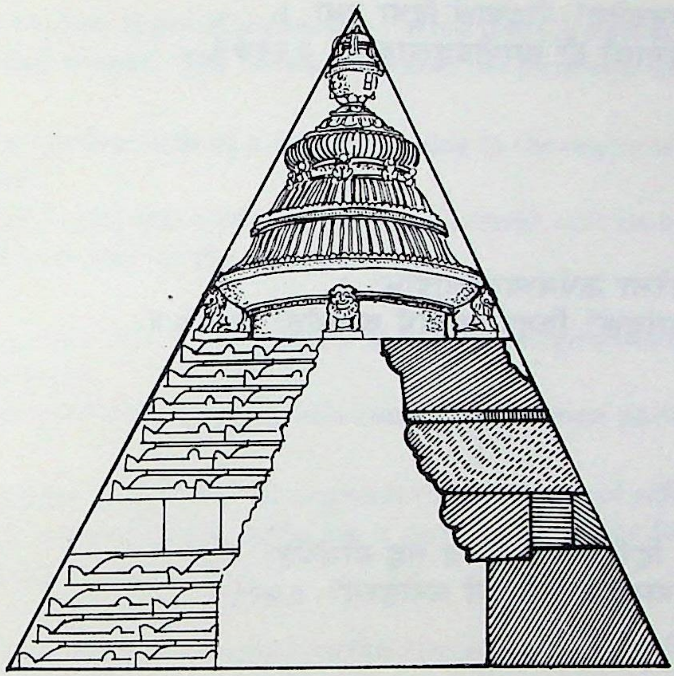


Fig. 30
pīḍhacāla and ghaṇṭicāla

223. The *ghaṇṭi* has two parts, the *ghaṇṭi* (proper) and the *baiṭhi* at the base.
A small *āmalakī* should be carved which resembles a garland. It is most beautiful.

224. The other part of the *ghaṇṭi* is the belly which is situated above the small *āmalakī*.
The belly (of the *ghaṇṭi*) should be created in the form of a down turned lotus.

225. The *cālakumbha* should be placed on the upper part of the belly.
The *pīḍhacāla* (roof) is constructed on the *niśā* (side temple) in this order, according to its divisions.

(Pīḍhacāla:)

226. Now listen carefully to the details of a *pīḍhacāla* (roof) on a *śālā*.
After making four parts, the uppermost part is decorated with the *āmalakī*.

आकृतिमनुरूपेण[1] पीढचालं द्विधा तथा ।
समविषमचालौ द्वौ समपीढस्थूलाकृतिः ॥ २२७ ॥

समश्चतुष्टरेखा ऊर्धमध्यस्थलावधिः ।
निम्नरेखासंयुक्तं[2] त्रिभुजं मानार्थं कल्पयेत्[3] ॥ २२८ ॥

त्रीन् वा द्विपीढसंयुक्ते भरट्य सह योजयेत्[4] ।
एकादशभागयुक्तं पीढचालं मनोहरम्[5] ॥ २२९ ॥

पीढं यत्संख्यकं तत्र भरटिः समसंख्यका ।
पीढाग्रखण्डितांशश्च ऊर्धव्यालदन्ताकृतिः ॥ २३० ॥

पिच्छिला चालिकाशाला[6] पीढश्छत्राकृतिस्तथा ।
पीढान्ते समभित्त्यांशः दण्डाकारेण[7] धारिणी ॥ २३१ ॥

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[1] आकृति क्रमसंयुक्ते B [2] °द्विसंयुक्तं A [3] निम्नात् द्वे रेखे संयुक्ते समपीढ स कथ्यताम् ॥ B, °सहतत्र मानार्थञ्चिन्तयेत् C [4] त्रिपथी सह भरटी सह विभाजयेत् [5] लब्धोगलक्रमोदयः C [6] यत्र A, B [7] भित्त्याकारे A

227. There are two types of *pīḍhacālas* (tiered roof) according to shape: *sama* and *viṣama*. The *samapīḍha* takes the form of a crest (*cūla*).

228. Making the four lines of a square reaching to the centre of the upper layer,
one then constructs a triangle for measurement with its base on the bottom line (of the square).

229. Between the two or three layers of *pīḍhas*, a *bharaṭi* recess should be made.
Most beautiful is the *pīḍha cāla* consisting of eleven parts.[1]

230. The number of *bharaṭis*[2] corresponds to the number of *pīḍha* (courses).
The face (front) of the *pīḍha* has a carved edge in the form of upturned tiger's teeth.[3]

231. When the *śālā* has a smooth *cālikā*, the *pīḍha* takes the form of an umbrella.[4]
There is a plain vertical section of wall after each *pīḍha* (layer), called the *dhāraṇī*.

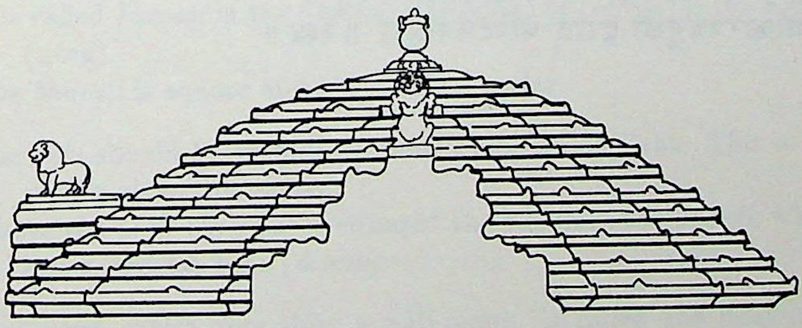


Fig. 31
pīḍhacāla: chatrākṛti

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[1] There are eleven *pīḍhas* only when there is no division, as in Mukteśvara *mukhaśālā* (see Plate 15). Otherwise we find fewer tiers. [2] Only if the *beki* is also counted as a recess. [3] A triangular corner at the edge of the *pīḍha* roof. [4] In which case there is a single slope without divisions.

भरटिः कथ्यते शास्त्रे सर्वोर्ध्वे कण्ठमेव च[1] ।
भरटिश्चतुरस्र [स्यात्] [2] बेकिः वर्तुलिकाकृतिः ॥ २३२ ॥

छन्दितप्रस्तरैः कुर्यात् बेकिपीढोर्ध्वमण्डलम्[3] ।
कण्ठोपरि घण्टिगर्भं वर्तुलाकृतिरासनम् ॥ २३३ ॥

समार्धचन्द्रवत् क्षेत्रं उदरक्षेत्रं तत्स्मृतम्[4] ।
गर्भरेखाक्षीणाकारे घण्टिबेकिस्थले[5] तथा ॥ २३४ ॥

तदूर्ध्वे घण्टिदेशस्थ[6] करघण्टाकृतिं[7] चरेत् ।
पद्माकारपत्रयुक्ता दूरात् घण्टिर्मनोहरा ॥ २३५ ॥

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[1] Om. in A and C [2] भरटिस्तु भागे च A, C, [3] छन्देन शैलतदध्येयं बेकिपीठार्ध मण्डलम् । C [4] क्षेत्रमेव च A, पृथुल उदरोपम B [5] ०तले A, ०गर्भोपरि B [6] पटिके घण्ट करध्येय A [7] करन्धयकृति C

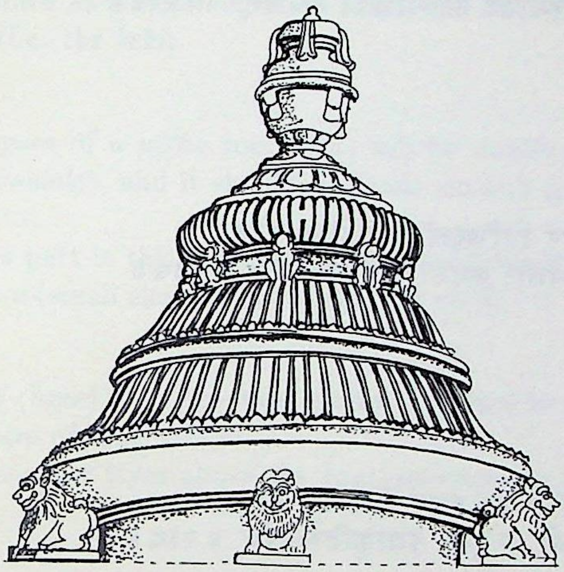


Fig. 32
ghaṇṭicāla

232. It is called *bharaṭi* in the Śāstra. The topmost (recess) is the *kaṇṭha* (neck).
The *bharaṭi* is square and the *beki* is circular.

233. The *beki* should be formed of interlocking stone slabs. This is the region above the *pīḍha*.
Above the neck (*kaṇṭha*) is situated the womb of the *ghaṇṭi*, which has a circular base (*āsana*).

234. This area, which resembles a half-moon, is called the belly-part (*udarakṣetra*).
The *garbharekhā* (or *pāgarekhā*) is visible up to the *ghaṇṭi* and *beki* in reduced form.[1]

235. Above this is the *ghaṇṭi* in the shape of a hand-bell (used in *pūjā*).
Carved in the form of lotus petals, this *ghaṇṭi* looks beautiful from a distance .

[1] *Garbharekhā* here implies the lines of the *pāga*-divisions of the *pīḍha* roof.

घण्ट्यामलक्याकृत्या संकीर्णामलकीं चरेत्[1] ।
घण्टामलकी संख्याता अष्टमांशपरं स्थलम्[2] ॥ २३६ ॥

द्विगुणं पीढखर्परं पिच्छिलं पिण्डिवत् चरेत्[3] ।
त्रिगुणोच्चः स भागः कर्परः खर्परोऽथवा[4] ॥ २३७ ॥

द्विस्तरः[5] खर्परो यत्र तदुच्चं पिण्डिमुर्धनि ।
कण्ठ्यामलक्योर्ध्वे च पुनः पद्माकृतिस्थलम् ॥ २३८ ॥

तस्योपरि वेक्योर्ध्वे[6] वृहदामलकस्तथा ।
तस्योर्ध्वे कर्परमुख्यं कलशासनमेव च[7] ॥ २३९ ॥

खर्परो द्विविधः श्रेष्ठः कमलपीठिकाकृतिः[8] ।
शरावपात्रमाकृत्या[9] कमलाकृतिरन्यतः ॥ २४० ॥

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[1] आमलक्याकृति A, B [2] समस्थलम् A, समाचरेत् B [3] स्थलम् C [4] ०रा तथा A, B [5] द्विपुर B [6] पुनः तत्र B [7] रूपतः C [8] पीठिकाकमलाकृतिः C [9] पद्मप्रकृति संयक् B, तुल्यं च C

236. The *āmalakī* on the *ghaṇṭi* is narrow,
and is known as *ghaṇṭāmalakī*. It forms the summit of the eighth part (i.e. the *beki*).

237. The *kharpara* of a *pīḍha* roof (top) will be double the height (of the *āmalakī*), and it should be made smooth (polished) like a pedestal.
When this part is thrice the height (of the *āmalakī*), it is (called) *karpara* (small skull) or *kharpara* (big skull).

238. The *piṇḍi* (base) is at the top, where there are two layers of the *kharpara* of equal height.
There is another layer above the *kaṇṭhyāmalakī*, in the shape of a lotus.

239. Above this and above the (upper) *beki*, there is a large *āmalaka*.
Above this again is the main *kharpara* and the seat of the *kalaśa*.

240. Two types of *kharpara* are best: one has the shape of a lotus pedestal (*kamalapīṭhika*) and resembles the lid of a bowl;
the other is of doucine shape.

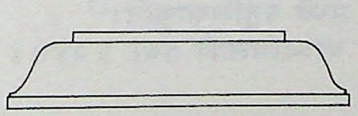


Fig. 33
kharpara: kamala

सम्पूर्णपानपात्रस्य विपरीताकृतिर्यदि ।
पीठिकाखर्परः ख्यातः निर्माण[1] विधिवच्चरेत्[2] ॥ २४१ ॥

पीठिका[3] खर्परः श्रेष्ठः कर्मभेदात् द्विधामतिः[4] ।
वर्तुलबृहत्छैलेन चतुष्खण्डेन न्यासितः[5] ॥ २४२ ॥

मध्ये खर्परगर्त्तश्च निःश्वासपथ एव च[6] ।
वसाखर्परः स ध्येयः[7] शतहस्तावधिः गृहे ॥ २४३ ॥

(ऊर्ध्व उच्च यदा शाला खञ्जाखर्परमाचरेत् ।)[8]

द्विच्छेदः प्रस्तरस्तत्र क्रमसंकुचिताकृतिः ।
प्रथमो दन्तयुक्तश्च द्वितीये छेदमाचरेत्[9] ॥ २४४ ॥

कसाकारे तदा न्यसेत् खर्परं छन्दप्रस्तरम्[10] ।
तन्निम्ने अमलचूलं[11] प्रासादमण्डनं तथा ॥ २४५ ॥

वर्तुलामलाकारोंऽशयुक्ते मनोरमे ।
प्रशस्तावुभयधारौ तन्मध्ये अंशं लिख्यते[12] ॥ २४६ ॥

निम्नोर्ध्वे धारयुग्मं च मध्ये वर्तुलिकाकृतिः[13] ।
मर्कट्यामलकी नाम[14] धात्र्यामलकी तथा ॥ २४७ ॥

उभयधारमध्ये च किञ्चित्[15] कणिसमं क्वचित् ।
प्रासादे मुखशालान्ते मृदङ्गामलकस्तथा[16] ॥ २४८ ॥

[1] न्यासतद् C [2] द्विविधमपि B [3] विमाने C [4] Line missing in B [5] निर्माणे द्विविधं तथा C [6] रूपतः C [7] रन्ध्रायं C [8] Additional line in B [9] छेदमाकृति C, छेदं योजयेत् B [10] क्रमसंकुचना शिला न्यासित खंज खर्पर । B, यत्नतः A [11] अमलाकृति सुकण्ठ B [12] अंश कुञ्चित B, दृश्यते A [13] निम्नोर्ध्वे मध्यवलय मंकटीममला तथा । [14] श्रेष्ठं C [15] यदि A [16] अमलमृदङ्गतथा A, B, °अमलमृदङ्गशृतं C

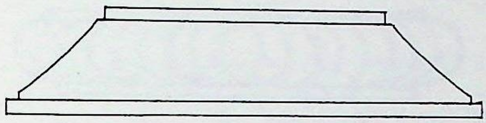


Fig. 34
pīṭhika kharpara: śarāva

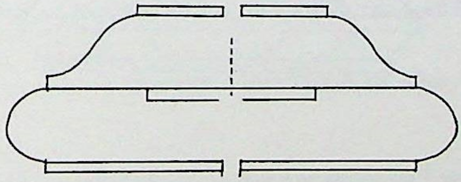


Fig. 35
vasā kharpara

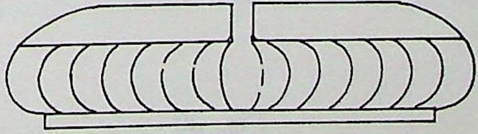


Fig. 36
kasā kharpara

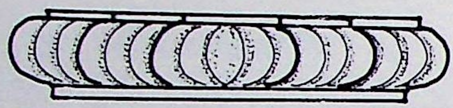


Fig. 37
vartulāmalaka

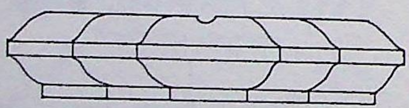


Fig. 38
kaṇyāmalaka

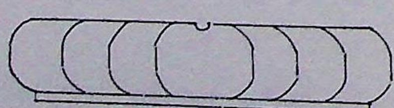


Fig. 39
mṛdaṅgāmalaka

241. When this takes the shape of an upturned complete bowl,
it is known as *pīṭhikākharpara*. It should be made according to rule.

242. The *pīṭhikākharpara* is an excellent architectural feature. There are two types.
In the first, the large, round stone is cut into four segments.

243. In the middle is the hole of the *kharpara*, (which is also called) *niḥśvāsapatha* (passage for the air).
This is the *vasākharpara*, and it is found in a temple of up to 100 cubits (*hastas*) in height.[1]

244. A *khañjākharpara* should be made in cases where the *śālā* is higher.[2]
Here are placed stone slabs cut in two pieces, of gradually decreasing size (from outside to inside).
The first (i.e. the lower) is *dantayukta* (tooth-edged), and a chase (for the insertion of the *danta*) should be made in the second.

245. Where the *kharpara* is inserted in the form of a *kasā* with intersecting stones,
the *āmalakacūla*, the crowning decoration of the temple, is set in from this.

246. When the round shape of the *āmalaka* is sculpted with ribs (*aṃśa*),[3] the effect is especially beautiful.
Incisions are made in between the prominent edges of the ribs.

247. When the two parts, below and above, have a double edge (*dhāra*), and the middle is of rounded shape,
it is called *markaṭyāmalakī* or *dhātryāmalakī*.[4]

248. When there are edges on both sides and the middle is somewhat like a *kaṇi* (it is called the *kaṇyāmalaka*).
The *mṛdaṅgāmalaka* (is made) also on the temple and on the *mukhaśālā*.

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[1] Cf. the note from *Śilpasāriṇī* in *New Light on the Sun Temple of Koṇārka*, Appendix VIII, p. 220, where the two terms *kasā* and *basā* are used, but inverted: *basā kharpara* applies to big temples and *kasā* to small. The method of construction is the same. [2] This line occurs only in MS B. The technical term is vernacular, and it means the placement of stones cut to size. [3] MSS A and C use the Oriya term *āṃśa*, meaning a ridge, which is derived from Skt. *aṃśa*. [4] These names are due to their resemblance with these plants, like the *āmalaka* fruit.

त्रिधा श्रेष्ठा अन्यैश्च[1] क्षुद्रं शिखरं मण्डयेत्[2] ।
कोणकभूमेरन्ते च अनर्थशिखरेऽपि च[3] ॥ २४९ ॥

बेक्यसह समायुक्ता कुर्यात्[4] शिल्पानुसारतः ।
बेक्योर्ध्वमुच्चतां नीत्वा द्विधा कुर्यात् गुणक्रमात् ॥ २५० ॥

[5] टोपरामलकीख्याता त्रिधांशे [सा] च वर्धिता ।
छत्रामलकी नाम्ना च त्रिभागे[6] ऽग्रवर्धिता ॥ २५१ ॥

सदा[7] कर्मानुसारेण भित्त्यंशं सह मानयेत्[8] ।
प्रासादधाररूपेण दर्शनीयः क्रमोदयः ॥ २५२ ॥

पञ्चखण्डितपाभागो[9] ऽक्षुण्णधारकोणके ।[10]
मध्ये प्रासादधारस्य लक्षणं परिदर्शयेत्[11] ॥ २५३ ॥

[12] बेकिदेशान्तस्थानाङ्के[13] ऊर्ध्वे पागं[14] न दर्शयेत् ।
खर्परान्ते तदा कुर्यात् पिण्डिमेकां निरन्तरम् ॥ २५४ ॥

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[1] त्रिधामामलकीं C [2] Line om. in B, शिखरमण्डनम् C [3] Additional line in B, अनर्थ शिखरे भूमौ कोणके शिखराकृतिः B [4] कर्म A, B [5] टोपरामलकि अन्या त्रिधाङ्ग वर्धित मुख C [6] द्विभाग॰ B [7] पुनः B [8] स्मरेत् तथा A, वर्णतः क्रमः B [9] पञ्चाङ्ग C [10] Additional line in B: कोणक लतिकाधार त्र्यंश उभयादिगे । [11] कर्मवर्धित B [12] केवल धाररूपेण स क्षेत्र खण्डित स्थलम् B, MS B ends here [13] बेकिदेशस्य निम्नांशे C [14] पागरेखा C

249. These three types (of *āmalaka*) are the best. Others are made as decorations on small *śikharas*.
They are (also) sculpted on the *koṇaka* at the end of each *bhūmi* as well as on the *anartha śikharas*.

250. When (the *āmalaka*) is joined with the *beki*, the principles of architecture should be followed.[1]
(The *āmalaka*) above the *beki* is to be made double the height (of the *beki*).

251. This is known as *ṭoparāmalakī*,[2] and it projects in three parts (above the *beki*).
Three parts of the *āmalaka* called *chatrāmalakī* (umbrella-like) project outwards.

252. In all these constructions, one should keep in mind the wall portion (with *śikharikā* and *anuratha śikharas*).

Ascending order of the temple:

The vertical line of the temple is to be considered in ascending order.

253. The *pābhāga* is of five divisions, and the (vertical) line along the *koṇaka* is continuous.
The line of the (whole) temple should be clearly visible in between (the *pāgas*).

254. The *pāga* lines should not appear from the *beki* upwards.
Immediately after the *kharpara*, one should make a *piṇḍi* (seat for *kalaśa*).

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[1] I.e. following the whole context of the temple structure. [2] Because it has the shape of a hat of the temple.

मुखशालायां भद्रांशे शिखरे वर्तुलाकृतिः ।
तदूर्ध्वे कलशं कुर्यात् षडंशपिण्डिमाचरेत् ॥ २५५ ॥

कलशः पञ्चधा श्रेष्ठः रेखपीढोभयौ तथा ।
यूपकुम्भः पूर्णकुम्भः तृतीयं कुम्भमङ्गलम्[1] ॥ २५६ ॥

दधिकुम्भश्च पञ्चाख्यः कुम्भकलशं मण्डयेत्[2] ।
यदुच्चामलकशीर्षे तदुच्चं कलशं चरेत्[3] ॥ २५७ ॥

कलशाकृते[4] भागं शृणु न्यासं[5] यथाविधिः ।
यूपकुम्भः क्षुद्रस्तम्भः त्रिभागो दण्ड एव च[6] ॥ २५८ ॥

द्विभागो यूपदण्डश्च तत्प्रमाणं तले न्यसेत् ।
अष्टांशदण्डः श्रेष्ठश्च वर्तुलश्च कनिष्ठकः ॥ २५९ ॥

विश्वांशं नैव कर्तव्यं यूपदण्डो वसूत्तमः ।
कलशकुम्भो यदुच्चः षड्भागेन समाचरेत्[7] ॥ २६० ॥

[1] पूर्णमङ्गलम् A [2] विमानमण्डनोत्तमम् C [3] कलस एव च A [4] कलसस्याकलं C [5] Om. in A
[6] स्तम्भोपम भागकुम्भं त्रिभाग शीर्षयोगतः C [7] षडंगेन विभावयेत् C

Kalaśa:

255. On top of the *mukhaśālā*, (the base of the *piṇḍi*) is of *bhadra* shape, whereas on the *śikhara* it is of circular shape.
The *kalaśa* should be placed above this, with a *piṇḍi* one sixth (of the height of the *kalaśa*).

256. The *kalaśa* may be of five types, both on *rekha* and *pīḍha* (temples).
Yūpakumbha, pūrṇakumbha, kumbhamaṅgala,

257. *dadhikumbha*[1] and *kumbhakalaśa*: [the temple] should be decorated with these five types.
The *kalaśa* on top is of the same height as the *āmalaka*.

258. Listen to the rules concerning the parts of the (various) types of *kalaśa*.
The *yūpakumbha* is like a small pillar, and its shaft (*daṇḍa*) has three parts,

259. (of which) two are fixed in to the base. This is the proportion.
An octagonal pillar is the best; a round one is inferior.

260. A sixteen-sided pillar should not be constructed; best is an octagonal *yūpa*.
The *kalaśakumbha* should be divided vertically into six parts.

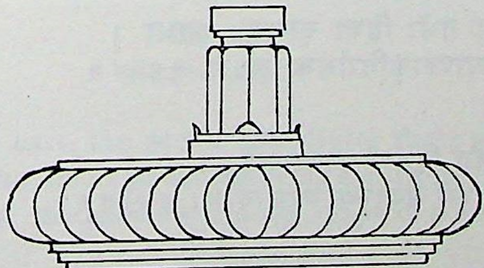


Fig. 40
yūpakumbha

[1] The *dadhikumbha* is only mentioned here but not described. It refers to a very common type of *kumbha*.

युग्मांशं[1] चतुरस्रं च खर्परान्तस्तलावधिः ।
तदूर्ध्वत्रिभागः मध्ये निम्ने कुम्भासनं चरेत्[2] ॥ २६१ ॥

पात्राकृतिः कण्ठः सम्यक् तदूर्ध्वे कुम्भविस्तृतः ।
कुम्भोदरो द्विभागश्च भागैकस्थूल उत्तमः ॥ २६२ ॥

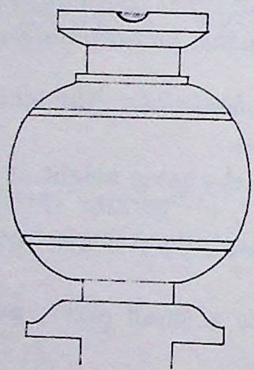


Fig. 41
kumbhakalaśa

न आयुधस्थलं तावदुपप्रासादलक्षणम्[3] ।
कुम्भकलशे पूर्णाङ्गं[4] पादगर्भस्थूलस्तथा ॥ २६३ ॥

एकपादः[5] त्रिधा गर्भः द्विधा चूलाङ्गः पञ्चधा ।
पादसौम्यश्च कुष्माण्डाकृतिर्गर्भक एव च ॥ २६४ ॥

चूलिकाकण्ठसहितं द्विभागस्थूलमाकृतेः ।
कुम्भकण्ठं समारभ्य उदरस्य स्थलावधिः ॥ २६५ ॥

तत्र तु पल्लवो देयः लम्बितः शुभलक्षणः[6] ।
मङ्गलकुम्भो बाणाङ्गमासनं कुम्भगर्भकम् ॥ २६६ ॥

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[1] तलांश C [2] तदूर्ध्वत्रिगुणमध्ये कुम्भासनं तदा चरेत् । C [3] मण्डयेत् C [4] पूर्णाङ्ग C [5] अङ्गपादः C [6] पल्लव देय लम्बेन शुभलक्षणलाञ्छनम् । C

261. Two parts are rectangular and are (inserted) into the top of the *kharpara*.
Above these there are three parts. The seat of the *kumbha* should be made (as the sixth part) in between (the three upper parts and the two inserted parts).

262. This has the shape of a vessel with a neck. The *kumbha* is broad above (the seat).
The belly-part takes up two sections, one being the crown at the top.

263. The characteristic of subsidiary shrines is that there is no place for the emblem.
The *kumbhakalaśa*[1] has all the (usual) elements, namely *pāda, garbha* and *cūla*.

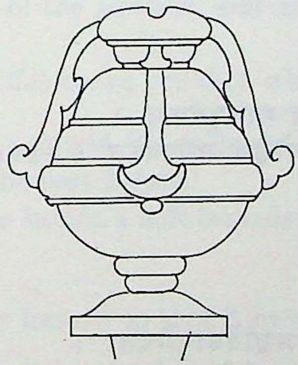


Fig. 42
pūrṇakumbha

264. The *pāda* is one part, the *garbha* constitutes three parts, and the *cūla* two parts; thus (*garbha* and *cūla* constitute) five parts.
The *pāda* is plain, the *garbhaka* has the shape of a pumpkin,

265. and the crown with the neck consists of two parts, in the form of a crest (*cūla*).
From the neck of the *kumbha* up to the belly part,

266. it should be decorated with hanging leaves, which is an auspicious feature.

[1] According to the enumeration in v. 256, this type should be *pūrṇakumbha*. A *pūrṇakumbha* is generally an overflowing vase with hanging leaves.

कुम्भमेखलसंयुक्तः कुम्भोर्ध्वश्च चतुर्थकः ।
पञ्चमं चूलिका रम्या मण्डलाकृतिशूलकः ॥ २६७ ॥

मेखलादृश्यरूपेण कुर्यात् कलशमुत्तमम् ।
कलशोत्तरदेशे च छिद्र आयुधयोजकः ॥ २६८ ॥

यावत्तलाभास[स्तावत]गर्तमाचरेत्तथा ।
आयुधं शिल्पकर्माङ्गं सर्वदा शैलनिर्मितम् ॥ २६९ ॥

अथवा धातुयोगेनाचरेत् मानपूर्वकम् ।
कलशायुधयुग्मं[1] च समोच्चेन समाचरेत् ॥ २७० ॥

आयुधभेदान् वक्ष्यामि अर्चादेवानुभेदतः ।
शूलं शैवे चक्रं विष्णोः सूर्यार्थं पद्ममेव च ॥ २७१ ॥

[1] आयुधाकार A

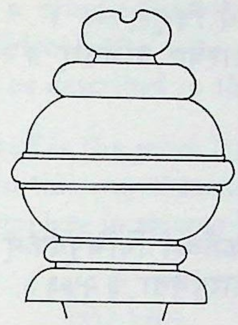


Fig. 43
maṅgalakumbha

The *maṅgalakumbha* has five parts: the *āsana* (seat), the womb of the *kumbha*,

267. the girdle (*mekhalā*) of the *kumbha*, fourthly the upper part of the *kumbha*,
and finally the beautiful crown (*cūlikā*), which is of circular form.

268. The girdle (*mekhalā*) should be made so that its form is clearly visible. This is the best *kalaśa*.
On the part above the *kalaśa*, a hole is made for inserting the *āyudha* (emblem).

269. This cavity should be formed so that it extends to the base (of the *kalaśa*).

Āyudha:

The *āyudha* (emblem) is part of architecture. It should always be made of either stone

270. or metal, according to the measurement.
The *āyudha* should be of the same height as the *kalaśa*.

271. I shall now describe the various types of *āyudha* which correspond to the main deity worshipped.
The *śūla* (trident) is for Śiva temples, the *cakra* (discus) for Viṣṇu, and for Sūrya the *padma* (lotus);

दुर्गार्थं चक्रं कर्तव्यं गणेशार्थं त्रिशूलकम् ।
आयुधं दण्डसहितं यथा शास्त्रेण वर्णितम् ॥ २७२ ॥

दण्डान्ते[1] आयुधपिण्डिः कर्तव्या विधिपूर्वकम् ।
यथा पुरुषभावेन षोडशकलापूर्णता ॥ २७३ ॥

आयुधध्वजसंयुक्तं षोडशाङ्गं च कल्पयेत् ।
एतानि उत्थिताङ्गानि प्रशस्तभागान् तत्शृणु ॥ २७४ ॥

कोणकदेशमारभ्य गर्भाङ्गलक्षणं तथा ।[2]
कोणकगर्भनिम्ने च बाडान्तमेलनस्थलम् ॥ २७५ ॥

पादफुलिपट्टस्त्रिभिर्फेणिपट्टं[3] समाचरेत् ।
ऊर्ध्वगापद्मपत्राङ्गं[4] फणिफणाकृतिस्थलम् ॥ २७६ ॥

[1] दण्डमध्य C [2] कोणक देश भागस्य गर्भाङ्ग लक्षणावली ।C [3] सप्त A, B [4] मात्राङ्गं फणि॰ C

272. for Durgā (i.e. Śakti) a *cakra* (discus) should be made, and for Gaṇeśa a *triśūla* (trident).
The *āyudha* has a staff, as described in the Śāstras.

273. At the bottom of the staff is the *piṇḍi* (small base) of the *āyudha*. It should be made in this way according to the rules.
Just as the *puruṣa* is complete in sixteen parts,

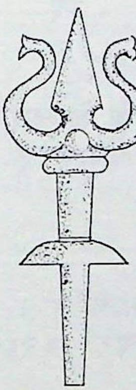


Fig. 44
āyudha: śūla

274. so (the temple) with *āyudha* and *dhvaja* (flag) should be conceived of in sixteen parts.
These are the vertical divisions; listen now to the horizontal divisions.[1]

Horizontal divisions:

275. Starting from the *koṇaka* (corner buttress), the following are the features of the sections of the *garbha* (i.e. body of the *śikhara*).
In between the *koṇakagarbha* (above) and the top of the wall (*bāḍa*) is the place of junction.[2]

276. The *pheṇipaṭṭa* (of the *melana*) should be constructed with the three mouldings: *pāda, phuli* and *paṭṭa*.[3]

[1] The description of the *śikhara* in ascending order continues, but the *pāgas* (sectors) are treated in horizontal order, beginning with *koṇaka*. [2] Four varieties of mouldings are generally used at the *melana*; *phuli* is a roll-moulding carved with flower-motifs (*phula* means flower). In most of the temples a *pheṇi* is used. The other three can be combined and repeated in various ways. For an example of the four varieties, see Kuṇḍeśvara temple, *melana*. [3] This part is called *bāḍānta*, 'end of the wall', *baraṇḍa*, 'top of the wall', or *melana*, 'place of meeting, junction.' In the *Śilpa Prakāśa* it is called *bhitti-bandhanā* (cf. II. 379 ff.).

दशास्तरणयुक्तं[1] च प्रासादगर्भमाचरेत् ।
पार्श्वमध्ये मेलनान्ते क्षुद्रेण वज्रमस्तकम्[2] ॥ २७७ ॥

मेलानभो इति नाम तदूर्ध्वे कोणकं तथा ।
दशभूमिकोणकांगे फुलिफेणिपट्टैः सह ॥ २७८ ॥

भूम्यन्तेऽमलारेखा कुर्यात् पागाङ्गे केवलम् ।
भित्तिकोणके धारश्च भूम्या सह समाचरेत् ॥ २७९ ॥

धारधारसमाकारं नासा सहितमाचरेत् ।
एवं दशसंख्यकेन कोणकरेखमन्दिरे[3] ॥ २८० ॥

मेलनान्ते विषमस्य मध्ये कोणं समस्थलम् ।
कोणककर्म तत् कुर्यादुभयभित्तियोगतः ॥ २८१ ॥

क्षुद्रप्रासादयोगेन समपागो यदा[4] स्थलम् ।
न भूमिर्न च भित्त्यङ्गं केवलं पागरूपकम् ॥ २८२ ॥

अनुरथस्य भागाङ्गं शिखरोपरिशिखरः ।
द्वितीयपागरूपेण मण्डयेत् कण्ठमवधि[5] ॥ २८३ ॥

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1 ०मन्ते A [B]   2 क्षुद्र वज्रमुखाचरेत् A   3 ०गर्भं मण्डयेत् A   4 सदा C   5 बेकिनिम्नतः A

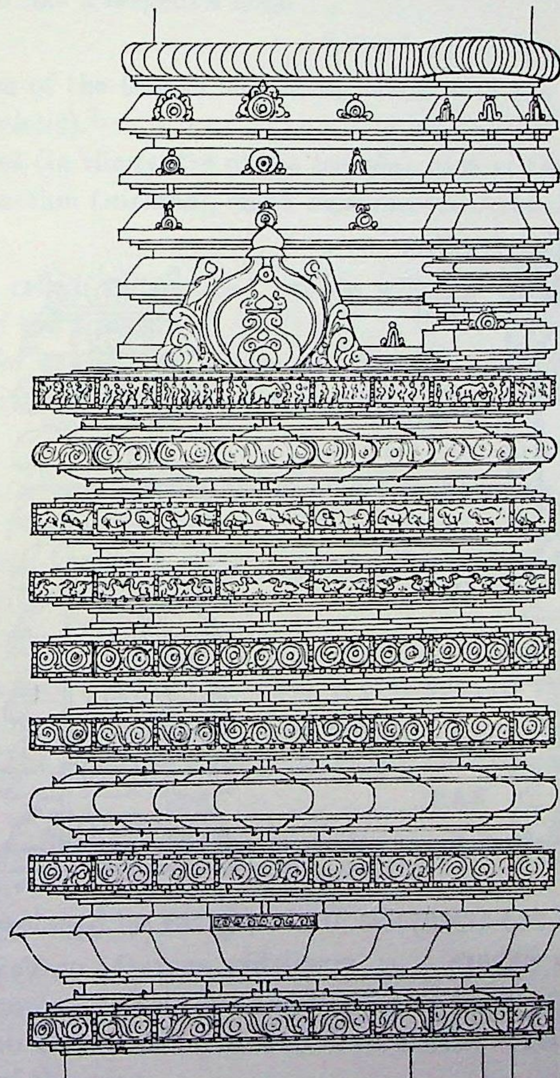


Fig. 45
koṇaka: melana and bhūmi

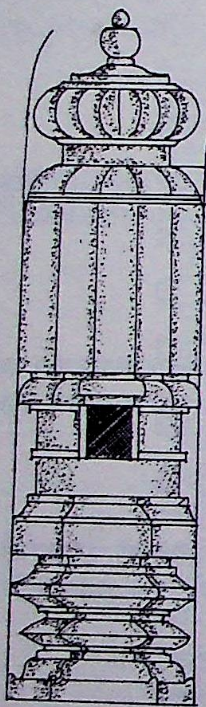


Fig. 46 (v. 283 – 289)
anuratha śikhara

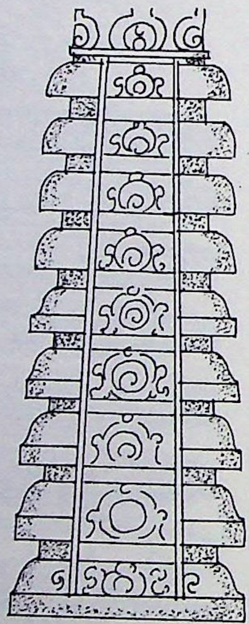


Fig. 47 (v. 292 – 294)
maṇijālika anuratha on Vajragarbha

The *pheṇi* moulding consists of upward (turned) lotus petals and is shaped like a serpent's hood.[1]

277. The *garbha* of the temple should be made with ten mouldings (of the *melana*).[2]
At the sides (in the centre of the *koṇaka*), and at the upper end of the junction (*melana*), small *vajramastakas* should be made.

278. These are called *meḷānabho*,[3] above which is the *koṇaka* (upper part of the *koṇaka*).
The *koṇaka* consists of ten levels (*bhūmi*), and each *bhūmi* has mouldings of *phuli*, *pheṇi*, and *paṭṭa*.

279. At the top of each *bhūmi* a line of *āmalakīs* should be made, limited to the *pāgas*.
On the *bhitti-koṇaka* a vertical chase (*dhāra*) should be made (in line) with each *bhūmi*.

280. In between each *dhāra* (recess line), it (the *koṇaka*) should be made with a *nāsa* (a nose-like corner edge).
In this way the *koṇaka* is made with ten divisions on a *rekha* temple.[4]

281. The *viṣama* above the *melana* has a *koṇa* part (reaching upto) the same level.
The *koṇaka* should be joined on both sides to the walls (*bhitti*).

282. In small temples, where the layers consist of equal *pāgas*,
there are no *bhūmis* or other wall decorations. There is only the shape of the *pāga*.

283. The (characteristic of the) *anuratha* is that *śikhara* is built on *śikhara*.
This second form of *pāga* should be adorned up to the neck portion.

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[1] Giving it the name, derived from *phaṇa*. [2] The number of mouldings varies from three to ten. [3] Both the Sanskrit form *melana* and the Oriya form *meḷāna* are found in the MSS. When the term occurs in conjunction with an Oriya word, *meḷāna* has been retained. The term *bho* must be derived from *bhairava*, since the *vajramastaka* is flanked by two *bhairavas*. [4] There are ten *bhūmis* only on large temples, such as Liṅgarāja, otherwise the number of *bhūmis* will be less.

पञ्च वा युगं वा कुत्र अधिकसंख्यकञ्चरेत् ।
पञ्चयुगबृहद्रूपोऽधिके गृहमाकृतौ[1] ॥ २८४ ॥

दशभूमिकानुरथे तदूर्ध्वे शिखरञ्चरेत् ।
यावत् कोणकपागस्य मूलं तावच्चरेत्तथा ॥ २८५ ॥

दशभूमिर्यथोच्चः[2] [स्यात्त]दोच्च आदिशिखरः ।
पञ्चभूमिर्यदुच्चः स्याद्द्वितीयं शिखरं चरेत्[3] ।
प्रथमकर्मरूपेण सर्वान् अवरानाचरेत्[4] ॥ २८६ ॥

भूमेराकृतेः[5] सञ्चारः संकीर्णरूपतः क्रमात्[6] ।
यथोच्चास्त्रिभूमिर्निम्ने तृतीया शिखराकृतिः ॥ २८७ ॥

चतुर्थः क्षुद्ररूपेण विषमस्थलमवधिः[7] ।
शिखरे उपशिखरे न पार्थक्यं प्रयोजयेत्[8] ॥ २८८ ॥

सर्वपागो गृहभागो बेकिश्च चूलसर्वदा ।
केवलं खाकारगर्भे भिन्नरूपेण आचरेत् ॥ २८९ ॥

रेखः कलिङ्गप्रासादे शिखराः शिखरोपरि ।
रथमुख्यप्रासादे च उपरथाकृतिस्थलम् ॥ २९० ॥

अनुरथ इति नाम[9] विश्वकर्माङ्गशासने ।
विशेषमेरुकैलासे शिखराः शिखरोपरि ॥ २९१ ॥

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[1] संख्या तत्गृहमाकृते C [2] यथा ऊर्द्ध C [3] शिखरतलमाचरेत् C [4] Additional line in A
[5] भूमिगठन C [6] क्रमसंकुचिताकृतिः B [7] ०चुम्बित यथा A [8] प्रयोजनम् A, B [9] ख्यात B

284. At some temples, four, five, or even more (*śikharas*) are made.[1]
When there are four or five, they are large in size, and when there are more, (they only) take the form of a *gṛha* (small niche).[2]

285. On the *anuratha*, one should make a *śikhara* after ten *bhūmis*, starting from the base of the *koṇaka pāga* (above the *melana*).[3]

286. The first *śikhara* should be made the same height as the ten mouldings.
The second *śikhara* should be made the same height as the five *bhūmis*.

287. The course of the *bhūmis* progressively diminishes in size.
The third *śikhara* is the height of the three lower *bhūmis*.

288. The fourth (*śikhara*) is smaller, and it reaches up to the level of the *viṣama*.
There is no difference in the (execution of the) *śikhara* and *upaśikhara*.

289. All the (*upaśikharas*) contain all the *pāgas*, *gṛha*, *beki* and *cūla*.
Only on the *garbha* of the *khākāra* temple is (the *śikharikā*) made in a different form.

290. On the *rekha* temple of Kaliṅga, *śikharas* are constructed on the *śikhara*.
On a *rathamukhya* temple (there are *śikharikās* on each *pāga*), and this place is called the *uparatha-sthala*.[4]

291. This[5] is called *anuratha* on the authority of Viśvakarma.
Especially on the Meru Kailāsa temples, there are *śikharas* on the *śikhara*.

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[1] It is difficult to find examples for temples with five or more *śikharas*. Lingarāja has only four. [2] E.g. Brahmeśvara has a row of *gṛhas*. [3] *Bhūmi* does not refer here to the *koṇakabhūmis*, but only to the *anartha* mouldings. [4] Cf. for example Brahmeśvara temple.
[5] This verse connects with v. 289. A different type is inserted in v. 290.

पञ्चरथेऽस्मिन्[1] स्थाने कुर्यात्मणिसुजालिकम्[2] ।
मणिजालिस्तत्स्थले रम्या प्रशस्तभागे त्रिश्चरेत्[3] ॥ २९२ ॥

द्विपार्श्वे पीठिकाभागः[4] मध्ये पट्टे[5] सुजालिकः ।
इति अनुरथाकारोऽनुराहाङ्गशास्त्रतः ॥ २९३ ॥

राहापार्श्वेऽर्धराहामानेन जालिकावलिः ।
पीठिकाजालिरेतेषामनुराहाङ्गलक्षणम्[6] ॥ २९४ ॥

तत् पार्श्वे छेदकाकारेऽर्धांशशिखरस्थलम् ।
गृहानुरथनाम्ना च स्यातं गृहं विमण्डना[7] ॥ २९५ ॥

गृहमध्ये नानामूर्तिस्तदूर्ध्वे वज्रमस्तकम् ।
त्रिभागः कोणकपागः पीढांशयुगमुपरि[8] ॥ २९६ ॥

[1] विषमस्थले C [2] ॰जालिक कैशलम् C [3] मणियांति पटे रम्यं प्रशस्ते स त्रिधा चरेत् C [4] पार्श्वौ द्वौ पीठिकाभाग A [5] च A, B [6] अनुराहांश कथ्यते A [7] च मण्डना A, B [8] युगलोपरि A, C

Vajragarbha Temple:

292. On a *pañcaratha* temple, one should make a *maṇijālika* in the same place.[1]
In a beautiful *maṇijāli* the broad part should be divided into three (horizontal sections).

293. On both sides are *pīṭhikā* elements, and in the centre there is a *jālikā* (network decoration) on the *paṭṭa* (vertical band).
This is the form of the *anuratha*. It follows the line of the *rāhā*, according to the Śāstras.[2]

294. On the sides of the *rāhā*, a row of *jālikā* ornamentation is made, which measures half (the width) of the *rāhā*.
These are called *pīṭhikājāli*, and this is the characteristic of the part adjacent to the *rāhā*.

295. The part known as *gṛhānuratha* is found only on the *śikhara*, on the sides (of the *anuratha*), of half the size, and in recess.
This is decorated with *gṛhas* (niches).

296. In these niches there are various figures, and above each is a *vajramastaka*.
The *koṇakapāga* (in each *bhūmi*) consists of three parts, comprising four mouldings.[3]



Fig. 48
gṛha anurāhā

[1] This and the following description applies to Mukteśvara temple (see Plates 15, 16, 17), Pañcapāṇḍava temple, Gaṇeśvarpur, etc. [2] The text confuses the two terms *anurāhā* and *anuratha* which are actually not identical. [3] The reading *yugalopari* cannot be correct, because there are not two but four mouldings on each *bhūmi* layer.

आमलकी यथागर्भे दशसंख्यकं वाधिकम् ।
वज्रगर्भमिति रथः सर्वाङ्गे वज्रमस्तकम् ॥ २९७ ॥

जालिमाला वज्रमुण्डः मेलनाङ्गविवर्जितः ।
तल[1] भित्त्यंशभावेन कोणकरथकादयः ॥ २९८ ॥

गर्भदेशे तदाकारे जालिकाकृति[2] र्मण्डनम् ।
तदा शालोर्ध्वभागे[3] न पीढभरत्यादयः ॥ २९९ ॥

लहरापीढशालाङ्गे कलशासन[4] योगतः ।
न कुर्यात् वज्रगर्भे च सुरेख[5] शिखरादयः[6] ॥ ३०० ॥

देवभवनसंयोगे न कुर्यादन्यमन्दिरम् ।
अनुराहा रेख[7] युक्ते केवलं धारपागवत् ॥ ३०१ ॥

कुम्भिका गृहवज्राख्या[8] द्विविधाऽचरेत्तथा ।
कुम्भभागोपमं क्षुद्रं कुम्भमन्यच्च तथोपरि ॥ ३०२ ॥

गृहं वज्रमुण्डयुक्तं अनुराहा हि सुन्दरः[9] ।
पञ्चरथप्रासादाङ्गे राहापट्टस्थलोत्थितम्[10] ॥ ३०३ ॥

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[1] एवं A [2] चालुक्याकृति A, B [3] यथा न शिखरभागः A, B . [4] कमलासन C [5] यत्र न A
[6] शिखरावलि B [7] रेखा C [8] वज्राङ्ग C [9] अतिसुन्दर C [10] ०लोत्तमः A

297. As on the *garbha* the *koṇaka* has *āmalakīs*. (There may be) up to ten (*bhūmis*).[1]
This *ratha* (temple) is called *vajragarbha* because it has *vajramastakas* all over it.

298. This (type of) temple has a row of *jāli* and *vajramuṇḍa* (decoration) and is without a *melana*.
On the wall portion below, there will be *koṇaka* and *rathaka* (elements) etc.

299. The *garbha* part is of the same form, and has *jālikā* decoration.
On the upper (roof) part of the *śālā* (of such a temple) there is no *pīḍha bharaṭi*.

300. On this temple the *śālā* consists only of a corbelled roof (*laharapīḍha*) with a base for the *kalaśa*.
A *vajragarbha* (temple) should not be made without a *śikhara* with beautiful lines and other parts.

301. No other building should be attached to a temple (*devabhavana*).
The *anurāhā* on the *rekha* temple is like a narrow *pāga* only.

302. There are two types (of *anurāhā*), one is called *kumbhikā* and the other *gṛhavajra*.
(The *kumbhikā* type has) small *kumbhas* on top of one another, which decrease in size.[2]

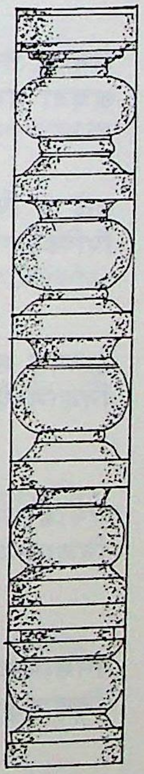


Fig. 49
kumbhika anurāhā

303. (The *gṛhavajra* type) has a *gṛha-anurāha* decorated with *vajramuṇḍas*, and is most beautiful.
On a *pañcaratha* temple, the *rāhāpaṭṭa* is the prominent part.

[1] The reading *adhikam* cannot be correct. It must be amended to *avadhi*, because nowhere are there more than ten *koṇaka āmalakīs*. [1] These are varieties found in other temples.

भद्रमुखमिति नाम राहावर्धितमण्डलम्[1] ।
अनुरथस्य[2] द्विगुणः मध्यपागविशेषतः[3] ॥ ३०४ ॥

कोणकपार्श्वसहितं राहाक्षेत्रं समस्थलम् ।
राहापीठस्थलारभ्य निशापार्श्वस्य मन्दिरम् ॥ ३०५ ॥

वक्ष्यामि अन्यभेदांश्च वर्धितराहालक्षणम्[4] ।
पञ्चकर्म यदा पार्श्वे तले च कोणकस्थले ॥ ३०६ ॥

अनुरथे तदा कुर्यात् त्रिभागैः राहामण्डनम्[5] ।
अथवा मध्यभागे[तु] गृहपट्टं समाचरेत् ॥ ३०७ ॥

तले च पिण्डिका रम्या[6] गृहदेशस्तथोपरि ।
पिण्डिका पट्टदेशान्ते जाङ्घच्छेदाकृतिस्थलम्[7] ॥ ३०८ ॥

द्वारवत् शाकरस्थानं निशापार्श्वः स उच्यते ।
निशामध्ये तथा मूर्तिस्त्रिपार्श्वे त्रिदेवं तथा[8] ॥ ३०९ ॥

समोच्चस्तम्भस्तत् पार्श्वे द्वारबन्धोपमस्थलम् ।
निशामध्ये यदा पूर्णः निशाकारेण[9] विग्रहः ॥ ३१० ॥

निशाकलमिति नाम यथा देवस्तथाकृतिः ।
निशागृहं वाणभागाद् यदि त्रिभागविग्रहः ॥ ३११ ॥

खण्डाकलमियं मूर्तिस्तदूर्ध्वे शाकरस्थलम् ।
तले यथाऽऽकृतिस्तत्र पीठिकाकृतिमासनम् ॥ ३१२ ॥

[1] राहाश्रयक्षेत्रकम् A [2] स्यात् C [3] विशेषतः om. in A [4] कर्मक A, B [5] मण्डलम् C [6] गृहं A [7] तुल्यस्थले तथा A [8] त्रिदेव स्थापय A [9] भित्त्याकारेण C

304. This is called *bhadramukha*, where the *rāhā* is the projecting part (of the temple).
The central *pāga* is double (in breadth) of the *anuratha*.

305. The space covered by the *rāhā* is equal to the *koṇaka* together with the sides.
I shall now describe the *niśā*, the lateral niche, starting from the level of the *rāhā pīṭha* (base of the *rāhā*),[1]

306. as well as other parts, including the features of the projecting *rāhā*.
If there is a *pañcakarma* on the base of the sides, the *koṇaka*,

307. it should also be constructed on the *anuratha*. The decoration of the *rāhā* (below the *niśā*) consists of three divisions.[2]
Alternatively a (vertical) *gṛhapaṭṭa* should be made in the centre part (between two *pañcakarmas*).[3]

308. The base consists of a beautiful *piṇḍikā*,[4] above which is a niche.
Above the *piṇḍikā* and *paṭṭa*, there is a recessed space on the *jāṅgha*.

309. The sides of the niche are like a door frame.
In the centre of the niche there is an image. Three images should be placed on the three sides (of the temple).[5]

310. The pillars on the sides are of the same height – this part resembles a door jamb.
When the image fills the whole niche,

311. it is called *niśākala*.[6] The image is made according to the characteristics of the deity.
If the image covers three of the five parts of the niche (vertically),

312. it is called *khaṇḍākala*,[7] and above it is a space for the *śākara* (lintel).
The *āsana* (of the *mūrti*) is made as a *pīṭhika* (pedestal) in the same shape as the base.

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[1] Since the *pīṭha* is the same, the description starts from above it. [2] At the *pañcakarma* level below the niche there are always three vertical divisions, with or without dividing bands or pillars. [3] Cf. Brahmeśvara temple. [4] The pedestal of the image. [5] The fourth side being the entrance. [6] I.e. a sculpture not separated from the niche. [7] Occupying a part of the niche.

तदाकारे त्र्यंशेन त्रिधा शाकरमाचरेत्[1] ।
पादफेणिं तथा पीढं पट्टादिक[2] ञ्चरेत्तदा ॥ ३१३ ॥

पार्श्वे संकीर्णरूपेण मध्ये च विस्तृतं स्थलम् ।
विष्णुभवनदक्षिणे वराहः पश्चिमे तथा[3] ॥ ३१४ ॥

नृसिंह उत्तरक्षेत्रे त्रिविक्रमः निशाकृतिः[4] ।
शिवगृहदक्षिणे च गणनाथश्च[5] पश्चिमे ॥ ३१५ ॥

स्कन्दश्चोत्तरक्षेत्रे[6] गौरी वा हरपार्वती ।
सूर्यस्य दक्षिणे[7] मित्रं पश्चिमे पूषणं तथा ॥ ३१६ ॥

उत्तरे हरिदश्वश्च उदयभानुमाचरेत् ।
शक्तिभवन[8] युक्ते च द्विविधं पार्श्वमन्दिरम् ॥ ३१७ ॥

वामाचारो दक्षिणश्च कौलो वीरस्तथैव च[9] ।
वामे चामुण्डिका पृष्ठे महिषमर्दिनी तथा ॥ ३१८ ॥

अम्बिका दक्षिणे अन्ये वामे वाराही एव च ।
पृष्ठे चामुण्डिका देवी दक्षिणे भुवनेश्वरी ॥ ३१९ ॥

मूलदेव्यनुसारेण यथा तन्त्रे तथाचरेत् ।
गणेशः[10] पश्चिमे भृङ्गी दक्षिणे गणक्रीडकः ॥ ३२० ॥

उत्तरे वीरभद्रश्च पञ्चायतनलक्षणम् ।
निशोर्ध्वे पीढदेशे च राहाभागानुसारतः ॥ ३२१ ॥

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[1] शाकरत्रिधा A [2] पादादिकं C [3] विष्णुभवने वा गृहं दक्षिणे पार्श्वे विग्रहम् C [4] ०पश्चिमे सैवमुत्तरे च त्रिविक्रमः C [5] गणेशस्थल C [6] तथा च उत्तरपार्श्वे C [7] उत्तरे B, C [8] ०संयुक्ते द्विविधपार्श्वमूर्तिषु C [9] कौलाचारवीरस्तथां B [10] गणस्य A, B

313. Of the same shape also, should be constructed the *śākara* (lintel), in three (horizontal) divisions.
Pāda, pheṇi, pīḍha, or *paṭṭa* etc. should be made.[1]

314. This (*śākara* lintel) is narrow on the sides and broad in the centre.
In a Viṣṇu temple Varāha is in the south,

315. Nṛsiṃha is in the west and Trivikrama in the north, (all) as large as the niche.
In a Śiva temple Gaṇeśa is in the southern niche,

316. Skanda in the west, and Gaurī or Hara-Pārvatī in the northern niche.
In a Sūrya temple Mitra is in the south, Pūṣan in the west,

317. and Haridaśva, the rising sun, in the north.
In a Śakti temple there are two types of lateral shrines.[2]

318. Whether (the temple) is Vāmācāra, Dakṣiṇācāra, Kaula or Vīra,
on the left side is Cāmuṇḍikā, at the back Mahiṣamardinī,

319. and in the south Ambikā. In another (temple type) Vārāhī is in the left (niche),
Cāmuṇḍikā Devī is in the back and on the right side is Bhuvaneśvarī,

320. according to the main goddess. It should be made in accordance with the (relevant) Tantra.
The characteristic of a (Śaiva) *Pañcāyatana* temple is as follows: Gaṇeśa is in the west, Bhṛṅgī in the south,

321. Gaṇakrīḍaka (playful *gaṇas*) in the north and Vīrabhadra (in the east).[3]
Above the niche and on the *pīḍha* (roof), the *rāhā* divisions should be followed.[4]

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[1] These give variations and possible combinations. For a fully decorated type of niche frame, see Brahmeśvara, Someśvara, Mukhaliṅga, etc. [2] There is a slight confusion in the text between *niśā* and *pārśvamandira*: the first is supposed only to refer to a niche on the *rāhā*, whereas the second is a lateral shrine with *pīḍha* roof. [3] The four corner shrines contain *Śivaliṅgas* (cf. Brahmeśvara). It is difficult to find any example of this order. [4] This refers to the niche.

पीढचालः घण्टाकृतिः[1] जाङ्घस्तत्स्थलावधिः ।
यावच्च भित्तिदेशेन जाङ्घपूर्णः स्थला[2] वधिः ॥ ३२२ ॥

पीढभागः प्रकर्तव्यस्तदूर्ध्वे बेकिघण्टिका ।
मेलनान्तभागे च निशाचूलं च स्थापयेत् ॥ ३२३ ॥

मेलनः राहाभागस्य[3] पार्श्वदृश्याङ्गपागके[4] ।
राहापागस्त्रिधा तत्र निशापृष्ठे विशेषतः ॥ ३२४ ॥ [5]

द्विपार्श्वे दृश्यरूपेण मध्ये निशाकृतिं तथा ।[6]
राहामेलनदेशे च त्रिभागकर्म आचरेत् ॥ ३२५ ॥

द्वयोः पार्श्वे फेणिभागः मध्ये शाकररूपतः[7] ।
शाकरपीठिकारूपे[8] अथवा वज्रचूलिका ॥ ३२६ ॥

तावत् निशापार्श्वदेशे शालाचूलो विवर्धितः ।
गर्भमूलं प्रकर्तव्यं समुच्चमेलनमुखे[9] ॥ ३२७ ॥

कुर्यात् रेखाकृतं गर्भं यथाशास्त्रानुसारतः ।
यदुच्चानुरथाङ्गः स्यादाद्यशिखरिकाचूलः[10] ॥ ३२८ ॥

तावदुच्चः कोणकस्य युगामलकीमुच्चतः[11] ।
जाङ्घमेलनगर्भाङ्गो बेक्यामलक्या सह ॥ ३२९ ॥

सम्पूर्णरेखप्रासादोऽर्धवर्धिताकृतिः ।
राहातुङ्ग इति नाम वर्धितशिखरस्य च[12] ॥ ३३० ॥

तदूर्ध्वे च त्रिभागेन वज्रमुण्डं च कारयेत् ।
अथवा इष्टमूर्तिं च वज्रमण्डलमध्यतः[13] ॥ ३३१ ॥

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[1] पद्मकृति A, घुणाकार पीढाचालं C [2] जाङ्घतत्स्थला॰ A, B [3] मध्यस्थं C [4] कोणार्थ पागके A
[5] Additional line in C: द्वैपार्श्वे दृश्यरूपेण मध्ये निशाकृतं तथा [6] Line occurs only in C [7] यत्नतः C [8] न्याये C [9] ॰मुखं C [10] अनुरथ तत्र C [11] ॰मावधि C [12] ॰रूपतः A, शिखरोत्तमम् C
[13] वज्ररेखा तद्रूपे A, B

322. The bell-shaped *pīḍha* roof should reach (down) to the *jāṅgha*,[1] and up as far as the wall extends, including the whole *jāṅgha* (of the main temple).

323. Above the *pīḍha* part, the *beki* and *ghaṇṭika* (on top) should be constructed. The crown of the *niśā* (lateral temple) should be made at the level above the *melana* (of the main temple).

324. The *melana* of the *rāhā* should be visible on both sides of the *pāga*.[2] The *rāhā* is divided into three divisions at the back of the *niśā* (side temple).

325. On both sides (the *melana*) is visible, and there is a niche in the centre. The area of the *rāhā melana* should be divided into three.

326. The *pheṇi* part continues on both sides. In the centre it has the shape of a *śākara*. The *śākara* (lintel) can be in the form of *pīṭhika* or of *vajracūlikā*.

327. As in the case of the lateral shrines, the roof of the *śālā* is raised. Starting from the foot of the *garbha* (wall portion) in front of the *melana* (facing the *śālā*),

328. one should make a high *rekha*-shaped temple, according to the Śāstras. This should reach the same height as the crown of the first *śikharikā* of the *anuratha*,

329-330. and as the fourth *āmalakī* of the *koṇaka*. This is a complete *rekha* temple, in half projection, consisting of *jāṅgha, melana, garbha, beki* and *āmalakī*, and it is called *rāhātuṅga*, which is a projecting *śikhara*.

331. Above this should be sculpted either a *vajramuṇḍa* in three parts, or the *iṣṭamūrti* (main deity) within the *vajramaṇḍala*.

[1] Here the lateral shrine is described. [2] I.e. it should not be completely covered by the *niśā* roof.

वज्रमुद्रास्थलमिति[1] शुभलग्ने च स्थापयेत्[2] ।
वज्रशिखरसम्मुखे[3] राहातुङ्गाङ्गो यत्नतः ॥ ३३२ ॥

प्रथममुद्रकस्थानं पूर्ववत्[4] कर्म आचरेत् ।
गठने लहराकारः गर्भभित्तेरवधारणे ॥ ३३३ ॥

तदूर्ध्वे धारणीशिला केन्द्रदेशे विवर्धयन् ।
वज्रपीठोपरि बाह्ये वर्धयेत् धारणीशिलाम् ॥ ३३४ ॥

शिलाभारार्थं तत् कुर्यात् सिंहगजोपरिस्थितम् ।
राहासिंह इति नाम मेलनोच्चे समाचरेत् ॥ ३३५ ॥

अथवा गर्भसप्तांशमुच्चं कुर्याद्धरिं तथा ।
गजसिंहः सदा अग्रे राहारक्षार्थं मण्डयेत्[5] ॥ ३३६ ॥

न कुर्यात् पार्श्वदेशेन[6] एतदुच्चं कदाचन ।
पार्श्वलहरमध्ये च यदुच्चं तुङ्गमन्दिरम् ॥ ३३७ ॥

तद्गर्भे लहरामध्ये देयो धारणीप्रस्तरः ।
छेदाकारे प्रस्तरे च अग्रे बृहच्छिलादयः ॥ ३३८ ॥

पार्श्वे क्षुद्रतरैः शैलैर्भारं कुर्याद् विचक्षणैः ।
सर्वास्तरणोर्ध्वे च पूर्वसिंहस्य धारणी ॥ ३३९ ॥

समोच्चेन न कर्तव्यः भारमानार्थये कदा ।
पार्श्वे[7] यथानुरथो दशभुम्याङ्गशिखरे ॥ ३४० ॥

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1 मूर्ति C 2 समाचरेत् A 3 निम्ने च C 4 पूर्वे तत् A 5 मण्डनम् A 6 योगेन A, C 7 रेखे B

332. This layer of the *vajramudra* (first ceiling) should be established at an auspicious moment.
The *vajra* in front (of the temple) and the *rāhātuṅga* (projecting *śikhara*) should be constructed with care.

333. At this point the first level of the ceiling (*mudraka*) should be made, as prescribed earlier.
In structure it has the shape of *laharā* (corbelled roof) in order to stabilize the walls of the *garbha*.

334. Above this is the coping stone (*dhāraṇī śilā*) which is to be extended towards the centre.
Above the *vajrapīṭha* the coping stone should project outwards.

335. A *siṃhagaja* (lion on elephant) should be placed here on the stone to provide a counterbalance.[1]
This is called *rāhāsiṃha*, and it should be placed above the *melana*.

336. Or the height of the lion should be one seventh of the *garbha* (height).
The *gajasiṃha* is always in front for the protection and decoration of the *rāhā*.

337. On the sides (the lions) should never be made (at) the same height (as that on the front).
The coping stone should be placed inside, in the centre of the corbelled ceiling, on the side (*laharā*) of the highest point of the *tuṅgamandira*,

338. and in the middle of the *laharā*.
The stones have incisions, and the larger stones are above.

339. The stones on the sides are smaller, and the weight should be distributed with expertise.
The supporting stone for the eastern lion should be fixed above all the layers (of the ceiling) .

340. In order to keep the balance (the lion) should never be placed on the same height (as the ceiling).
On the sides, up to the height of ten *bhūmis* (mouldings) of the *anuratha śikhara*,

[1] The lion seated on the projection balances the inner coping stone.

तावत्स्थले पार्श्वराहां मण्डयेत् वज्रभैरवम् ।
वज्रमुण्डस्य द्विपार्श्वे बृहदाकृतिभैरवौ ॥ ३४१ ॥

वामे चण्डः प्रचण्डश्च दक्षिणे त्रिदिशक्रमात् ।
कुटिलकेशदशनं नेत्रविस्फारिताननम् ॥ ३४२ ॥

रक्षकवज्रपुरुषः द्विरूप अष्टभैरवाः ।
वज्रपुरुष अष्टकं त्रिदिक्षु रचयेत्तथा[1] ॥ ३४३ ॥

मेलनोत्तरक्षेत्रे च यावत् प्रथमशिखरं[2] ।
तावदनुरथं क्षेत्रं वज्रक्षेत्रं स विद्यते[3] ॥ ३४४ ॥

पञ्चरथस्थले क्षेत्रे वज्रमस्तकविस्तृते[4] ।
यथा रेखा तदाकारं मूर्तिभेदं विनिश्चयेत्[5] ॥ ३४५ ॥

[1] स्थापयेत् C [2] सर्वदिशं चरेत्तथा C [3] सर्वदिशं विमण्डय C [4] ०स्थलं इमां तावत् वज्राङ्ग विद्यते C [5] ०भेदमूर्ति विशेषतः A

341. at that place the side *rāhā* should be decorated by *vajrabhairavas.*
On the sides of the *vajramuṇḍa* there are Bhairavas of huge size:

342. Caṇḍa is on the left and Pracaṇḍa on the right, on event of the three sides (of the spire) in correct order.
They have curled hair, big teeth and wide open eyes.

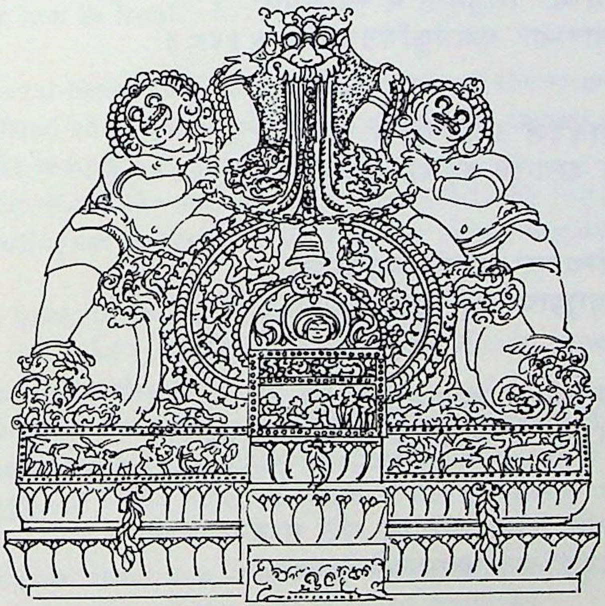


Fig. 50
vajramastaka

343. These two images of *vajrapuruṣas* are for protection, and they represent the eight Bhairavas.
They are the eight *vajrapuruṣas* and are carved on the three sides.

344. These should be made (on all sides) on the area above the *melana* up to the level of the first *śikhara* of the *anuratha.*
This area is known as *vajrakṣetra.*

345. A large *vajramastaka* is carved, on the same area on a *pañcaratha* (*prāsāda*).
Various images should be conceived, according to the temple type.

रेखे च भैरवाष्टकं रथे शिवोऽथवा गुरुः ।
शिवपट्टमिति राहा नाम्ना ख्यातं महीतले ॥ ३४६ ॥

रेखविमानवज्राङ्गं रचयेत् पार्श्वमण्डले[1] ।
राहासिंहः प्रकर्तव्यः अर्द्धोर्द्ध्वं[2] मुखमाकृतेः[3] ॥ ३४७ ॥

अनर्थशिखरमध्ये[4] सिंहमूर्तिं न न्यासयेत्[5] ।
राहापट्टस्थलारभ्य[6] क्रमसंकुचिताकृतिः ॥ ३४८ ॥

पीठिकांशे पार्श्वदेशे जालिपट्टं च खोदयेत् ।
जालिपट्टानि रम्याणि वर्तुलाः वज्रमुण्डिकाः ॥ ३४९ ॥

पङ्क्तिरूपेण संस्थाप्य क्रमसंकुचिताकृतिः ।
केवलं द्वितीयमुद्रायां पट्टमुद्रास्थलोपरि ॥ ३५० ॥

जळाराहा चतुर्द्वारं राहाश्वासमितीर्यते ।
एवं राहारेखयुक्ते विषमपीठिकाकृतिः ॥ ३५१ ॥

मध्ये चूलाकृतिः राहा चन्द्रिका इति मण्डना ।
विषमकोणकयुक्ते अनुरथसमन्वये ॥ ३५२ ॥

न कुर्यात् मण्डनकर्म केवलं दृढप्रस्तरे ।
विषमाङ्गं द्विभागं च विषमपाटपीठिका ॥ ३५३ ॥

पट्टस्थलोर्ध्वभागे च पिण्डिका [वै] भद्राकृतिः ।
पिण्डिचूलोर्ध्वभागेन बेकिपार्श्वे च यत्स्थलम्[7] ॥ ३५४ ॥

भैरवपिण्डिः सा ख्याता प्रासादपालकार्थाय[8] ।
शून्यस्थाने निराधारं मुखे भैरवं स्थापयेत्[9] ॥ ३५५ ॥

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[1] रेखप्रासादे वज्रांगोपरि पार्श्वगे तथा C [2] अर्धस्य B [3] मुखमन्दिरे C [4] मुद्रे च C [5] च स्थापयेत् C [6] रम्य A [7] स्थलं तदा C [8] पालकं चरेत् A, B [9] उत्तमशून्यतत्स्थाने भैरवमूर्तिं स्थापयेत् A, B

346. The *rekha* (temple) has eight Bhairavas; the *ratha* has Śiva or the *guru* (= Lakulīśa) (within the *vajramastaka*).
A *rāhā* (on which Śiva is represented) is known as *Śivapaṭṭa* on this earth.

347. A *vajrāṅga* should be made on each side of a *rekha* temple.
A *rāhāsiṃha* should be made (above it), measuring half the height of the lion in front.

348-349. A lion should never be placed in the middle of the *anartha śikhara*.
Starting from the *pīṭhikā*, *rāhāpaṭṭa* should be carved on the sides (of the temple),
with a *jālipaṭṭa* in the middle, decreasing gradually (up to the *beki*).
The *jālipaṭṭas* are beautiful, with circular *vajramuṇḍikās*,

350-351. carved in lines, of gradually decreasing size.
Holes in the *rāhā* (*jaḷārāhā*),[1] resembling doors, should be made on the four sides,
on the level of the second ceiling only, above the ceiling stones. These are called the *rāhāśvāsa* (breath of the *rāhā*).
On this type of *rekha rāhā*, the *viṣama* has the shape of a *pīṭhikā*.

352. In the middle, there is a decoration in the form of a crown (*cūla*). This decoration of the *rāhā* is called *candrikā*.
One should not make any ornamentation on the *viṣama* on the parts of *koṇaka* and *anuratha*.

353. This (the *viṣama*) consists only of solid stone.[2]
The *viṣama* comprises two parts, the *viṣamapāṭa* and *pīṭhikā*.

354. Above the *paṭṭa* layer is the *piṇḍikā* which is of *bhadra* shape.
On the upper part of the *piṇḍi* crown, the place on the side of the *beki*

355. is called Bhairava *piṇḍi* (seat of Bhairava). It should be made for the protection of the temple.
Bhairava images should be placed in front, on the [highest] open place, without support (at the back and on top).

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[1] *Jaḷā* in Oriya means 'hole'. [2] There can be exceptions, as in Mukteśvara.

राहाभैरवः सा मूर्तिः भेकासनधरा तथा[1] ।
भीषणास्यश्चतुर्मूर्तिः राहाविषममण्डितः ॥ ३५६ ॥

यदुच्चं विषमान्ते च ऊर्ध्वे आमलकी तथा[2] ।
तत्र मूर्तिः न कर्तव्या[3] कोणकस्योपरि हरिः ॥ ३५७ ॥

चीरसिंहश्चतुष्कोणे यदुच्चः राहाभैरवः ।
एकमुखः द्विपार्श्वे च अर्धपृष्ठाकृतिस्तथा ॥ ३५८ ॥

कोणाङ्गरक्षकः सिंहः कर्णसिंहः स उच्यते ।
शिल्पागमोक्तविधिना राहा या मूर्तिः यत्नतः ॥ ३५९ ॥

चतुर्भुजः खट्वाङ्गं च वज्रं वा पानपात्रकम्[4] ।
शृणु तद्वेकिभागस्य उपांशावलिं यत्नतः ॥ ३६० ॥

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[1] सदा C [2] महा A [3] न मूर्ति त देया A [4] वज्रपात्राधाराकृतिः C

356. These images called *rāhābhairava* are sitting in *bhekāsana* position (crouching like a frog).[1]
The *viṣama* of the *rāhā* is decorated with these four images of fierce visage.[2]

357. With the exception of lions above the *koṇakas*, no other image should be placed at that height,
between the *viṣama* and the *āmalakī*.

358. In the four corners at the height of the *rāhābhairava*, a 'split lion' (*cīrasiṃha*)
with one head and half the rump (visible) on each side (of the corner should be placed).

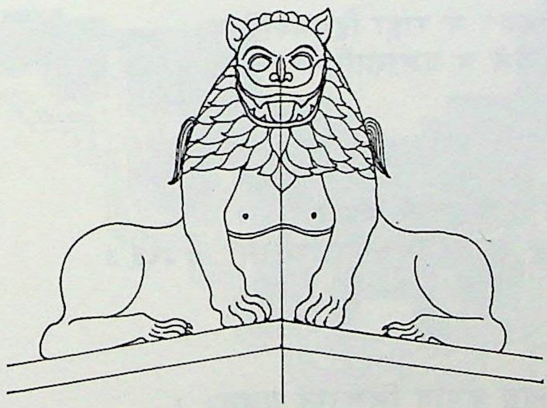


Fig. 51
karṇasiṃha

359. This lion is the protector of the corners, and he is (therefore) called *karṇasiṃha*.[3]
The image (of Bhairava) on top of the *rāhā* (should be made) with care, in accordance with the instructions of the Śilpāgama,

360. with four arms, spear, *vajra* or bowl.[4]

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[1] This is so in some temples such as Rājarāṇī and Brahmeśvara, but there are other types of postures in other temples. [2] Their expression is not always fierce. [3] This is a very common motif which is also found at the corners of pedestals of Buddha images, for example.
[4] When not in *bhekāsana*, e.g. Liṅgarāja.

बेकिपट्टिः षडांशश्च बेकिवर्तुलः सुदृढः ।
बेकिवर्तुलभागोच्चे पुनः पट्टिद्वयं चरेत् ॥ ३६१ ॥

आमलकीं तत्र न्यसेत् शृणु भेदक्रमादयः[1] ।
गर्भरेखः गणमध्ये मञ्जुश्रीर्मञ्जुला तथा[2] ॥ ३६२ ॥

केवलं गर्भपार्थक्यं मेलनान्ते विशेषतः ।
मेलानसहितं गर्भभेदं च शृणु तद् वचः[3] ॥ ३६३ ॥

मञ्जुश्री मूले भिन्न[4] च राहा द्विगुणवर्धिता ।
तथा हि भित्तिदेशे च प्रशस्ताधिकमाचरेत् ॥ ३६४ ॥

मेलनस्थलपर्यन्तं जाङ्ककर्म यथाकृतिः ।
तदुच्चगर्भदशाङ्गे कुर्यात् शिखरिकावलिम्[5] ॥ ३६५ ॥

कोणकानर्थराहाङ्गे कुर्यात् शिखरान् यत्नतः ।
राहायां उच्चरूपेण कोणे न्यूनाकृतिस्तथा[6] ॥ ३६६ ॥

अनुरथे क्षुद्रतरं गर्भं शिखरमुत्तमम्[7] ।
उत्तुङ्गं राहाशिखरं कोणके मध्यमाकृतिम् ॥ ३६७ ॥

[1] Om. in A [2] Om. in C [3] भेदान्यं लक्षणादिषु C [4] मूलभिन्नं C [5] दशाङ्गगर्भमुच्चस्य शिखरिकावलि चरेत् C [6] राहोर्ध्वे उच्चतर तत्र कोणके च समाकृतिः A [7] गर्भाकृति शिखरा चरेत् A

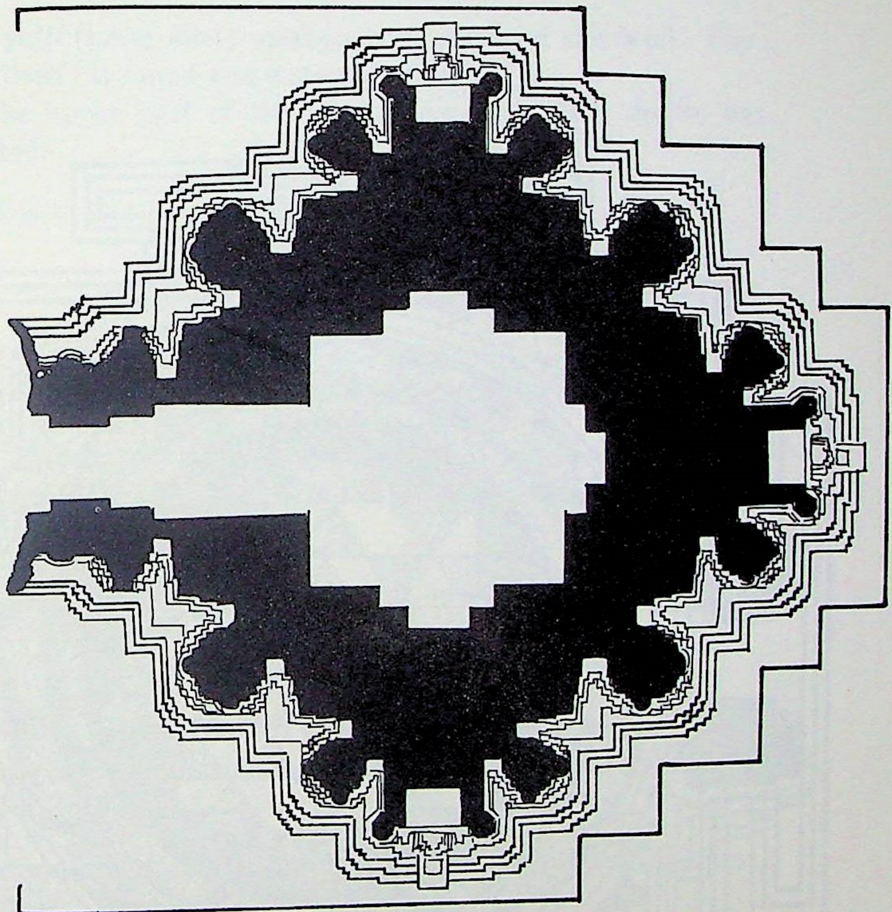


Fig. 52
Mañjuśrī: ground-plan of Rājarāṇī

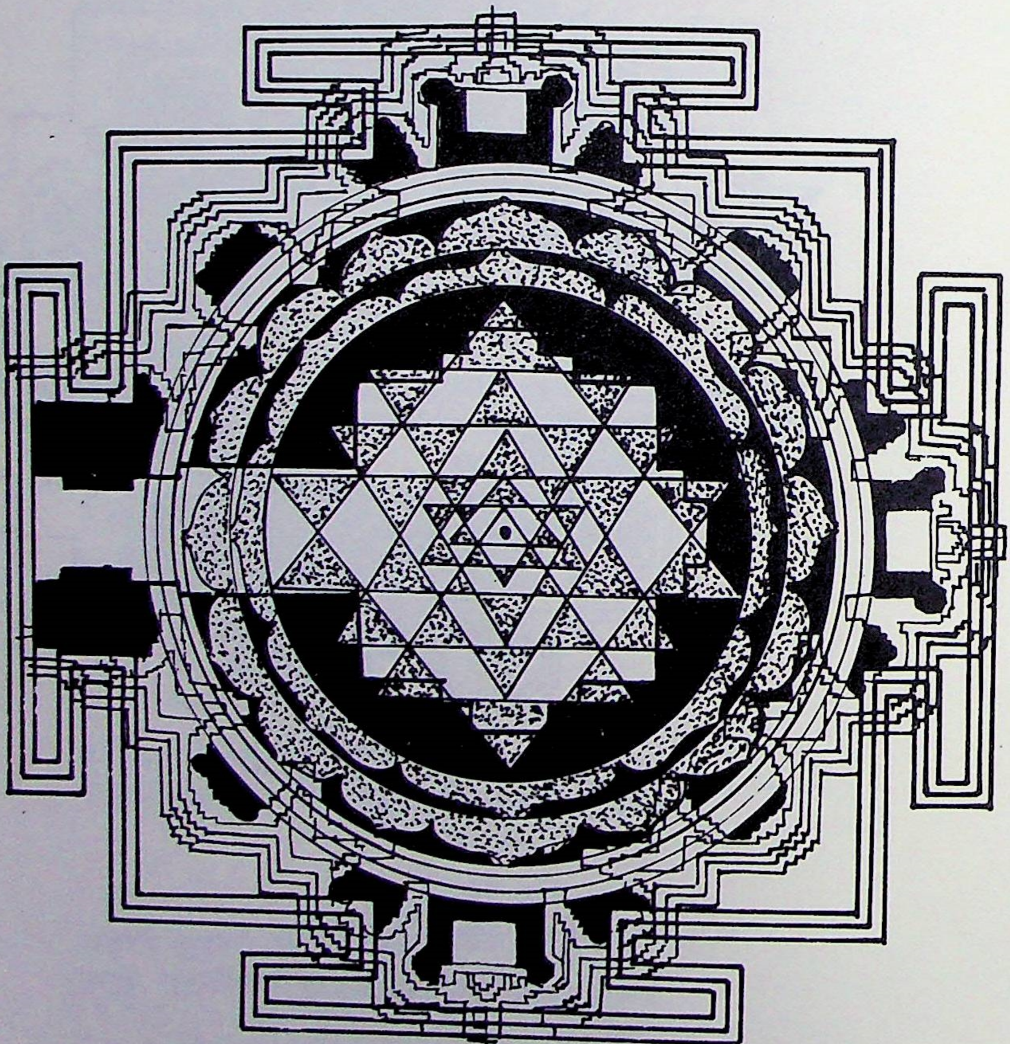


Fig. 53
Rājarāṇī: ground-plan with Śrīcakra superimposed

(Now) listen carefully to the parts and subdivisions of the *beki*.

361. The *beki paṭṭi* (lower fillet) measures one sixth (of the *beki*). The *beki* (itself) is round and extremely firm,
and on the upper part of the circular *beki* two fillets are to be sculpted.

362. The *āmalakī* should be placed on these.

Mañjuśrī:

(Now) listen to other types (of temples):
The Mañjuśrī is a most beautiful variety of the *rekha* type of temple.[1]

363. The only difference lies in the *garbha*, especially above the *melana*.[2]
Listen to the distinctive features of the *garbha* including the *melana* (as compared to other types).

364. The Mañjuśrī is fundamentally different, because the projection of the *rāhā* is doubled.
Accordingly, the wall section has to be made wider.[3]

365. Up to the *melana*, the *jāṅgha* is of the same form (as before).
The row of *śikharikās* should be constructed up to the height of ten limbs of the *garbha*.[4]

366. *Śikharas* should be constructed with care on the *koṇaka*, *anartha* and *rāhā*.
On the *rāhā*, (the *śikharas*) ascend vertically, on the *koṇaka* they are smaller,

367. and on the *anuratha* smallest of all. Excellent indeed is the *garbha* which has these *śikharikās*.
The highest is the *rāhāśikhara*, that on the *koṇaka* is of medium size,

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[1] The best example is Rājarāṇī temple. See Plates 19-21. [2] The *garbha* with its *vimānikās* is here given special importance because of its correspondence with the inner *cakras* of the Śrīcakra, beginning with the *caturdaśāra*, see also vv. 394–395. See Plate 20. [3] The Mañjuśrī *rāhā* has two large *śikharikās*, one above the other. Hence the projection is doubled and the *rāhā* is made wider. See Rājarāṇī. [4] 'Ten limbs' (*daśāṅga*) refers to the 14 parts of the temple referred to in vv. 8 and 15. The portion up to the *melana* comprises four parts.

कनिष्ठानर्थ ऊर्ध्वे च द्विभागं राहामन्दिरम्[1] ।
एकभागस्तदूर्ध्वे च कुर्यात् रेखाकृतिं तथा[2] ॥ ३६८ ॥

[ऊर्ध्वगर्भे न कुर्यात् पार्श्वविमानिकां कदा[3]] ।
विमानिकाङ्गरेखाङ्के पङ्क्याकारे च मन्दिरम्[4] ।
राहायां द्विगुणं गर्भे[5] तले क्षुद्राकृतिः सदा ॥ ३६९ ॥

मातृशिखरराहाङ्के त्रिभागान्तस्थलावधिः ।
तन्मध्ये वटुकाकारं[6] वटुशिखरमाचरेत् ॥ ३७० ॥

द्वादशशिखरपार्श्वे राहापार्श्वसमन्विते ।
चतुर्दशशिखराङ्गो नाम विमान[7] गर्भकः[8] ॥ ३७१ ॥

न तत्र वज्रगर्भश्च न सिंहस्तलगर्भके ।
मञ्जुश्री ऊर्ध्वभागादि वेकि आमलकान्विता ॥ ३७२ ॥

संकीर्णराहानिम्ने च गर्भेऽनुरथैः सह[9] ।
एकीभवति राहाङ्गः मिश्रगर्भमितीर्यते ॥ ३७३ ॥

तलप्रशस्तमध्यं च यावत् गर्भोत्तरस्थलम्[10] ।
कण्ठावधिः[11] पुनस्तत्र यथा रेखस्तदाकृतिः ॥ ३७४ ॥

मिश्ररेखप्रकाराख्यं कलिङ्गे ख्यातमन्दिरम्[12] ।
सिंहवर्जितप्रासादः कौलभवनलक्षणम्[13] ॥ ३७५ ॥

त्रिपुरभुवनेश्वर्यर्थं एवं गर्भः विनिर्मितः[14] ।
निशागृहं न कर्तव्यं केवलं वर्धितराहा ॥ ३७६ ॥

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[1] युगलराहमन्दिरे C [2] एकभागतले न्यूनं तदूर्ध्वे रेखविस्तृतम् C [3] अधिकपाठः B [4] ०रेखाख्य मन्दिर रम्य एव च A, B [5] रेख C [6] ०लाघवाकारं C [7] भवन A [8] चतुर्दशविमानाङ्ग ख्यात विमानगर्तकः C [9] गर्भानुरथमिश्रीतैः C [10] तलप्रशस्त स यावत् गर्भस्य वक्षके A, B [11] वक्षात् A [12] सर्वदा A, B [13] ०गृहमिति तथा A, B [14] अङ्ग तत्र विनिर्णयेत् B

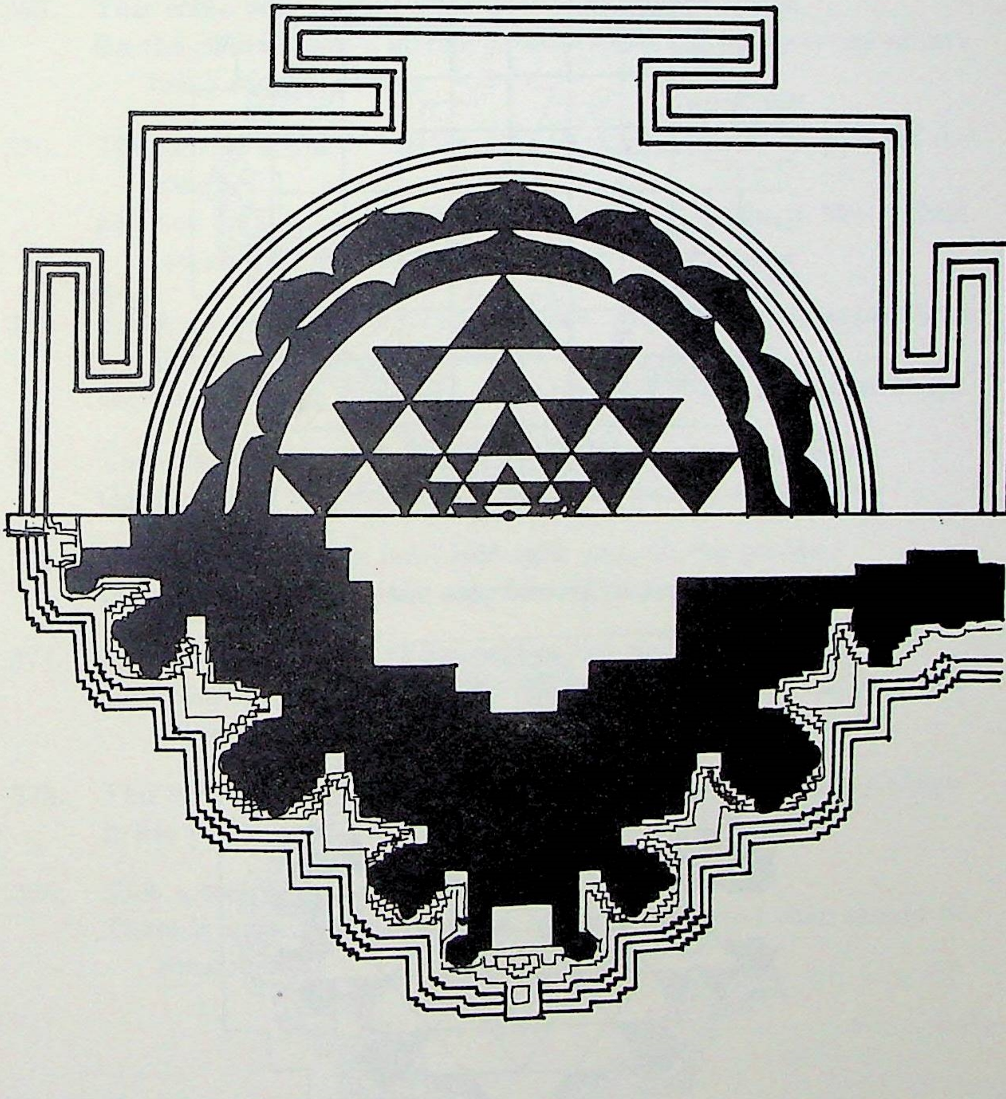


Fig. 54
Rājarāṇī: ground-plan with Śrīcakra (half)

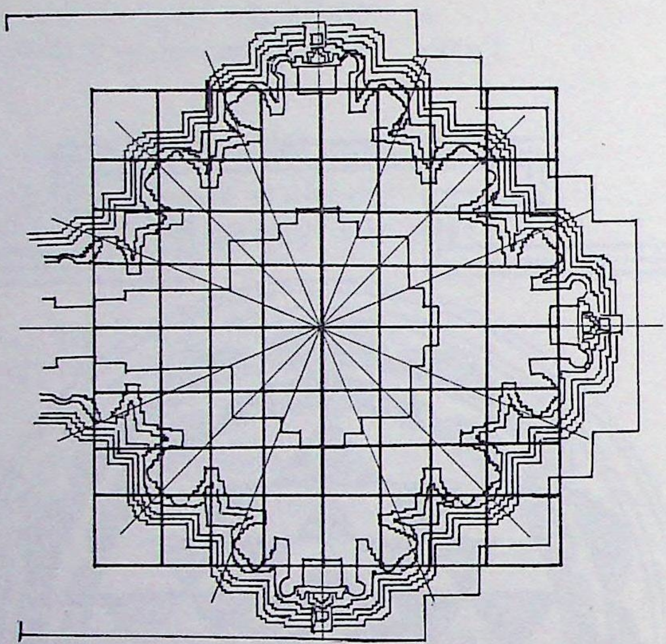


Fig. 55
Rājarāṇī: ground-plan with grid

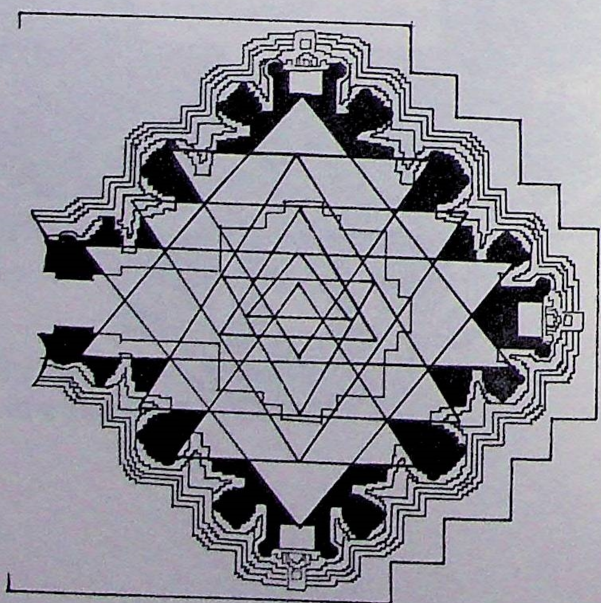


Fig. 56
Rājarāṇī: ground-plan with cakras and koṇas

368. and that on the *anartha* is smallest. Moreover there are two on the *rāhā*.
(The remaining) part (of the spire) has the form of a *rekha*.[1]

369. This *rekha* temple with *vimānikās* has a row of spires.
On the *rāhā* there is a double *garbha* (*śikhara*), the lower one always being of smaller size.

370. The mother *śikhara*[2] on the *rāhā* rises up to the third part (of the *rāhā*),
and the small *vaṭuśikhara* should be made within it like a child (*vaṭuka*) (in her lap).

371. There are twelve *śikharas* on the sides, and therefore, together with the (two) side *rāhā* (*śikharas*),
there are fourteen *śikharas*.[3] This temple is called *vimānagarbhaka*.

372. There is no *vajragarbha*, and no lions on the lower *garbha*.[4]
On the top of the Mañjuśrī, there is a *beki* with an *āmalakī*.

373. The *rāhā* below (the *beki*) is narrow and, on the *garbha*,
the *rāhā* merges with the *anuratha*. This is called *miśragarbha*.

374. From the base to the upper part of the *garbha* it is broad,
and from there to the neck portion it once more has the form of a *rekha*.

375. This type of temple is called *miśrarekha*, and it is famous in Kaliṅga.
It has no lions, which is the feature of a Kaula temple.[5]

376. Such a temple is built for Tripurā or Bhuvaneśvarī.
There is no *niśā* (side) temple. Only a projected *rāhā* should be constructed.

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[1] Additional line in B: On the upper *garbha* one should never make lateral spires. [2] The taller and broader of the two *śikharikās* on the *rāhā* is compared to a mother holding the child (the smaller *śikharikā*) in her lap. [3] I.e. four on the *koṇakas*, eight on the *anarthas*, and two on each of the two side *rāhās*. The front and back *rāhās* are not included in this enumeration of the 14 *śikharikās*. The 14 represent the *caturdaśāra* of the Śrīcakra; the east-west cardinal points have no triangles, they correspond to the eastern and western *rāhā* in the temple. [4] I.e. there are no *rāhāsiṃhas*. [5] A Śakti temple intended for external worship. Cf. the difference between *kaula* and *samaya* modes of worship in Lakṣmīdhara's comm. on the *Saundaryalaharī*, v. 8, p. 16.

संकीर्णराह्राभागश्च शृणु तत्भाग[1] निर्णयम् ।
शिखरमुकुटा राह्रा श्रीचक्रेण विनिर्मिता ॥ ३७७ ॥

निशापीठस्त्रिभागश्च पञ्चकर्मद्वयं तथा[2] ।
मध्ये च पीठिकाकारः दण्ड[3] शिखरिकाकृतिः ॥ ३७८ ॥

गृहतले पादयुक्ते[4] क्रमसंकुचिताकृतिः ।
चूलिकानिम्नभागेन पञ्चपीढाकृतिस्थलम् ॥ ३७९ ॥

द्विपार्श्वे क्षुद्रनागस्य स्तम्भं[5] क्षीणाकृतिं चरेत् ।
केवलं शक्तिभवने राह्रा सर्प[6] विभूषिता ॥ ३८० ॥

निशागृहद्विपार्श्वे[7] [च] स्तम्भं क्षीणाकृतिं [चरेत्] ।
पञ्चकर्मसखीबन्धोऽष्टांशः[8] स्तम्भमण्डना ॥ ३८१ ॥

द्विपीढराह्रा एतेषां बन्धनांशे च आसनम् ।
पादकर्णिपट्टाकारः सुविस्तारः समस्थले ॥ ३८२ ॥

गृहं पुनस्तदूर्ध्वे च निशायुगांशके तथा ।
उपदेवीं तदा न्यसेत् अनङ्गमेखलादयः[9] ॥ ३८३ ॥

षडङ्गयुवतीक्षेत्रं राह्राभागे विशेषतः ।
श्रीचक्राधिष्ठिता देवी मध्ये राजराजेश्वरी[10] ॥ ३८४ ॥

---

[1] भागादि॰ C [2] ॰र्द्धं पार्श्वये C [3] ठिया A, B [4] खण्डियुक्ते A [5] ॰भागस्य खुम्बि C [6] पूर्ण C [7] खुम्बिललितस्तम्भवत् C [8] अष्टाङ्ग C [9] अधिकपाठ B: अनङ्गमेखला, अनङ्गमदनातुरा, अनङ्गकुसुमा, अनङ्गमञ्जरी, अनङ्गसखी, अनङ्गकुसुमा, अनङ्गतल्पा, अनङ्गमधुरा [10] तथा A, C

377. Now listen to the parts of the mixed *rāhā*, and to the rules governing its parts.
The *rāhā* is crowned by *śikharas*, and (this temple) is built in the shape of the Śrīcakra.[1]

378. The *niśāpīṭha* has three parts and two *pañcakarmas* (one on each side).
In the centre (between the two *pañcakarmas*) there is a *daṇḍa śikharikā* in the form of a base (*pīṭhikā*).

379. (The *daṇḍaśikharikā*) has a *pāda* of gradually narrowing form, at the base of the niche.[2]
There are five layers of *pīḍhas* in the section below the crown (*cūlikā*).

380. On both sides there are small *nāga-stambhas* of slender shape.
Only in a Śakti temple is the *rāhā* decorated all over.[3]

381. There are small pillars on both sides of the niche.
These are octagonal in shape, have a *pañcakarma* (at the base) and are decorated with *sakhībandha*.[4]

382. This is the two-storeyed *rāhā*.[5] The *āsana* (pedestal of the upper niche) is at the level of the *bandhanā*.
It (i.e. the *āsana*) is broad, consisting of *pāda, kaṇi* and *paṭṭa*, and it covers the whole area.

383. Above this is another niche, one fourth the width of the (whole) *niśā*.
In these the associate goddesses (*upadevīs*) should be placed, beginning with Anaṅgamekhalā.[6]

384. This part of the *rāhā* is particularly meant for the Ṣaḍaṅgayuvatīs.
The goddess Rājarājeśvarī, the presiding deity of the Śrīcakra, is at the centre.

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[1] In accordance with the identification of Śrīcakra as Meru, the different enclosures (*cakras*) are conceived to be placed one above the other, the lowest being the *bhūpura* and the highest the *trikoṇa* with *valaya* and *bindu*. In the temple these correspond to the *pīṭha* and *śīrṣamaṇḍala* respectively. See fig. 57 and Plates 21, 22. [2] See Plate 23. [3] I.e. with *nāgas*. In the early period, these pillars are found only in Śakti temples. [4] A row of female companions. Cf. v. 201, *dāsīveḍha*. See Plate 24. [5] This means the lower and the upper niche, parallel to the lower and upper *jāṅgha*. [6] Reference to the eight Anaṅgadevīs placed in the eight petals of the Śrīcakra, starting with Anaṅgakusumā in the east. Since only three pairs of niches are available on the *śikhara* (the eastern *rāhā* provides the entrance and hence has no niches), only six Devīs beginning with Anaṅgamekhalā (south) are to be installed in the niches in their respective space-directions. Anaṅgamālinī in the north-east is also left out.

द्विगृहराहाभागस्य ऊर्ध्वे विमानिकाद्वयम् ।
युग्मदेव्यार्थं[1] संख्यातं[2] मञ्जुश्री वै मनोहरा ॥ ३८५ ॥

राहाशिखरचूलान्ते सप्तरथसमाश्रये ।
कोणकौ द्वौ अनर्थौ द्वौ अनुराहाद्वयं तथा ॥ ३८६ ॥

प्रत्येकश्चूलिकाकारः राहा सप्तमभागके[3] ।
सप्ताङ्गगर्भः विख्यातः नाम्ना[4] शास्त्रे विशेषतः ॥ ३८७ ॥

राहापार्श्वे च शिखराः वर्धितमण्डले तथा ।
षोडशीमन्दिरे कुर्यात् षोडशाङ्गविमानिकाः ॥ ३८८ ॥

ऊर्ध्वे[5] भैरवी स्थानेषु ललिता[6] कृतिभैरवी ।
चतुर्संख्यकरूपेण न देया पुरुषाकृतिः[7] ॥ ३८९ ॥

आमलकी बेक्योर्ध्वे च खर्परः कलशादयः ।
गर्भकोणकः संकीर्णः[8] पञ्च वा सिन्धुभूमिकैः ॥ ३९० ॥

सम्पूर्णगर्भदेशे च विमानाकृतिमण्डलम् ।
चतुर्विंशतिसंख्यकमुपशक्तिस्वरूपकम् ॥ ३९१ ॥

मञ्जुश्री रेखप्रासादो विकल्पमिश्रमन्दिरम्[9] ।
निम्नविस्फारितगर्भः विमानमौलिनामकः[10] ॥ ३९२ ॥

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1 ०देवा० B   2 द्वितीयार्थ तथाकारे A   3 सप्तभागान्विता C   4 एतानि नाम A, B   5 कर्ण C
6 वनिता० A   7 तत् देयं न देयं पुरुष तथा C   8 स न्यूनं C   9 Line om. in C   10 मण्डनम् C

385. Above the part of the *rāhā* with the two niches, there are two upper spires.
(The two niches) are for two goddesses; this Mañjuśrī temple is indeed beautiful.[1]

386. Above the crown of the *rāhā-śikhara*, (the temple) is based on the *saptaratha* pattern.[2]
There are two *koṇakas*, two *anarthas* and two *anurāhās*,

387. each with a *cūlikā* (crown). The *rāhā* constitutes the seventh *pāga* (vertical segment).[3]
This (temple) is well-known by the name of *saptāṅgagarbha* in the Śāstras.

388. The *śikharas* project all around from the sides of the *rāhā*.
Sixteen *vimānikās* dedicated to Ṣoḍaśī (Devī) should be made on the temple.[4]

389. Four Bhairavīs of pleasing form[5] (should be situated) on top, at the place of the Bhairavīs.[6]
No male (Bhairava) should be placed there.

390. Above the *beki* are the *āmalakī, kharpara* and *kalaśa* etc.
The *koṇaka* of the *garbha* is narrow, and consists of either five or seven levels (*bhūmikā*).

391. Covering the whole *garbha* there is a circle (*maṇḍala*) of *vimānas* (miniature spires).
These are twenty four in number, and they represent the twenty four Upaśaktis.[7]

392. The Mañjuśrī Rekhaprāsāda is conceived as a mixed temple,
and the *garbha* is expanded in the lower part. It is (also) called *vimānamauli* (having a crown of *vimānikās*).

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[1] Here the two niches, one above the other, are related to the two *vimānikās* on the *rāhā*. The niches contain two goddesses, according to their place in the Śrīcakra. [2] The *Saptaratha* is mentioned only at this point because, in the Mañjuśrī form, the seven *pāgas* only become visible above the *rāhā śikhara*. [3] On each façade. [4] There are 16 excluding the *anurāhāśikharas*. The number 16 also hints at the name of Ṣoḍaśī, another name of Tripurasundarī. [5] *Lalitākṛti*; this may also hint at Lalitā, the presiding goddess at the centre. [6] Normally, this is the place for the Bhairavas. [7] The 16 mentioned above plus the 8 on the *anurāhās* may represent the 8 Vaśinīs, 12 Yoginīs and 4 Ākarṣiṇīs (Gandha, Rūpa, Rasa, Sparśa), belonging to the *bhūprastāra* mode of worship; or they may refer to the 16 Nityās, and the 8 Vāgdevīs, cf. *Nityaṣoḍaśikārṇava*, I.24b-28; I.77–79.

रेखनिर्देशरूपेणाचरेत् न मिश्रीकरणं कदा[1] ।
रेखः पुरुषाकारः मञ्जुश्री यन्त्रमन्दिरम् ॥ ३९३ ॥

चतुरावरणयुक्तैरुत्तुङ्गशिखरं[2] तथा ।
पीठशिखरगर्भांशमहाभद्राकृतिस्तरम् ॥ ३९४ ॥

ऊर्ध्वं आमलकीवृत्तं बिन्दुः कलशमेव च ।
न पूर्णरेखप्रासादः न वा खाकारगर्भकः[3] ॥ ३९५ ॥

मिश्रप्रासादरेखाङ्गः गणशक्तिकमन्दिरम् ।
बहुधाशिल्पभावना[4] शृणु उपाङ्गलक्षणम्[5] ॥ ३९६ ॥

रेखरथकप्रासादे खाकारमेलनादयः ।
खाकार उड्डेशाङ्गः खाकारो द्विविधो मतः[6] ॥ ३९७ ॥

पीढखाकार आद्यश्च द्वितीयश्चूलखाकारः ।
अष्टांशः खाकारगर्भः पीठः जाङ्घश्च बन्धना ॥ ३९८ ॥

जाङ्घमण्डनवाडान्तः निम्नखाकारलक्षणम्[7] ।
गर्भदेशो यथारेखः वर्धितराहासम्मुखे[8] ॥ ३९९ ॥

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[1] Line om. in C [2] उत्तम॰ C [3] न एव गृहशुद्धेन रेखप्रासाद नैव हि A, B [4] जायन्ते C [5] एव च A, B [6] प्रासाद द्विविधा चरन् C [7] सन्निभ A, B [8] सम्मुखराहक A, B

393. (These *vimānikās* should follow) the *rekha* form. It (this type of temple) should never be mixed (with other forms).
The *rekha* temple has the form of *puruṣa*, whereas the Mañjuśrī is a *yantra*-temple.[1]

394. It has four enclosures[2] and a lofty spire (*śikhara*).
Pīṭha, śikhara and the *garbha* part are the levels which are of *mahābhadra* shape.[3]

395. The *āmalakī* above is (in the form of) a circle (*vṛtta*) and the *kalaśa* is the central point (*bindu*).[4]
This is not a pure *rekha* temple, nor is it of the *khākāra* type.

396. This temple is of mixed form (*miśraprāsāda*) with *rekha śikharikās* (*rekhāṅga*). It is meant for the *gaṇaśaktis*.[5]

Khākāra:

Śilpa is conceived to be of many types. Listen to the features of the sub-types:

397. The *rekharathaka*[6] (*vimānikās*) of *khākāra* shape are built up to the *melana* of the temple.[7]
The Khākāra is indigenous to Uḍradeśa. There are two types of Khākāra:

398. The first is *pīḍhakhākāra* and the second *cūlakhākāra.*
The *garbha* of the Khākāra (temple) has eight parts. Of these, *pīṭha, jāṅgha, bandhanā,*

399. *jāṅghamaṇḍana* and *bāḍānta* (wall) are in the lower *khākāra.*
The *garbha* resembles the *rekha* temple, (except that) the *rāhā* in front is projecting.

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[1] Cf. v. 6ff. for *rekha* as *puruṣa*. *Yantra*-temple refers to a Śrīcakra as *Meruprastāra.*
[2] The *vimānikā āvaraṇas*, the space without *vimānikās*, the *viṣama* and the *beki* along with the topmost part. [3] *Śikhara* refers here to the whole elevation and *garbha* to the part above the *melana.* [4] The correspondence of *āmalaka* to *vṛtta* and *kalaśa* to *bindu* refers to the merging of *bindu* and *vṛtta* in the *trikoṇa*; cf. Lakṣmīdhara's comm. on *Saundaryalaharī*, v. 9 (p. 21, Mysore ed.) [5] The *gaṇaśaktis* are the goddesses emanating from Tripurasundarī and contained in the different *cakras* of the Śrīcakra. [6] This is a miniature temple, shaped as a *khākāra*, on the *bāḍa*. [7] *Melanādayaḥ* must be understood as *melanāvadhi.*

खाकाररेखरथकः शिल्पसारोद्भवा क्रिया[1] ।
पीठजाङ्घमण्डना च शिखरबन्ध एव च ॥ ४०० ॥

ऊर्ध्वगः खाकाराकारः बेक्यन्ते[2] लम्बमुद्रकः ।
मुद्रकः पोतकाकारः विपरीताकृति[3]स्तथा ॥ ४०१ ॥

उडुपाकृतिः स गर्भः गोमुखाकृतिमन्दिरम्[4] ।
आदौ चालाकृतिपीढः तदूर्ध्वे खाकारस्थलम् ॥ ४०२ ॥

पुनः रेखाकृतिर्गर्भः[5] निम्नखाकारलक्षणम् ।
उडुपाकृतिचालं च पुनर्वर्धितपट्टकः ॥ ४०३ ॥

क्षुद्रं वा बृहदाकारं कुर्यात् प्रासादपूर्णतः[6] ।
खाकारगर्भ एतेषां कलिङ्गरीतिरेव च ॥ ४०४ ॥

अन्योपाङ्गसंयुक्ते नानाङ्गमाचरेत्तथा ।
भेदत्रयानुसारेण आकृतिस्त्रयमेव च ॥ ४०५ ॥

समश्च विषमभद्रः दीर्घविषमभावतः[7] ।
शिखरखाकारमाद्यं विमानमालिनी तथा ॥ ४०६ ॥

वैतालः दीर्घविषमः खाकारस्त्रिविधः स्मृतः ।
शृणु तद्भेदं कर्म च यज्ज्ञानार्थं प्रयोजनम्[8] ॥ ४०७ ॥

चूलभेदं च पार्थक्यं समे च कलशादयः ।
विषमे सिंहमुर्धा च अपरे त्रिशिखं चरेत्[9] ॥ ४०८ ॥

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[1] शिल्पसारं भवन्मते C [2] बेक्योर्ध्वे C [3] पीढाकृतिः C [4] गर्भश्च अन्या गोमुखीमन्दिरम् C [5] स्थलम् C [6] खाकरम् C [7] भेदतः C [8] प्रयोगम् C [9] अन्या त्रिचूलमण्डलम् C

400. The *rekharathaka* of *khākāra* type follows a style of architecture which is the essence of Śilpa.[1]
It constitutes decorative elements of the *pīṭha* and *jāṅgha*, forming a row of *śikharas*.

401. The ascending Khākāra type[2] has a long vault at the top of the *beki*.
The vault is dome-shaped, and looks like an upturned boat.[3]

402. The *garbha* of this (*khākāra*) temple is of *gomukha* form.[4]
First there is a tier in the shape of a thatched roof, above which is the *khākāra*.

403. Another form is the *garbha* of *rekha* type; its lower *khākāra* has the following features:
the roof is boat-shaped, and the *paṭṭaka* (decorated horizontal band) is again prominent.

404. Whether it is large or small (as a miniature shrine), the temple should be built with all these features;
these are all Khākāra temples, following the Kaliṅga style.

405. Different features can be made in combination with other elements.
According to the following three types, there are three forms (of Khākāra temple):

406. *sama (bhadra)* (almost square), *viṣama bhadra* (rectangular) and *dīrghaviṣama (bhadra)* (elongated).
The first type is *Śikharakhākāra*, *Vimānamālinī* (is the second type),

407. and *Vaitāla* which is *dīrghaviṣama* (is the third). These are the three known types of Khākāra.[5]
Listen to the different ways of construction necessary for knowledge (of architecture).

408. Where the summit is concerned, the difference is that in the *sama* (type) there is a *kalaśa* etc.,
in a *viṣama* type there is a lion's head, and in the third type there are three pinnacles.

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[1] *Śilpasārodbhava* could also be the name of a Śilpa text not yet found. [2] Being taller, it resembles a *rekha śikhara*. [3] The description of the main *khākāra* temple starts here. [4] Compare the Toda huts in the Nilgiris. [5] Examples for these three types are: Gaurī (*sama*), Vārāhī at Caurasi (*viṣama*) and Vaitāla (*dīrghaviṣama*). What is here called Śikharakhākāra is termed Hemakūṭa in the *Śilpa Prakāśa* (II.100–105; 697–705).

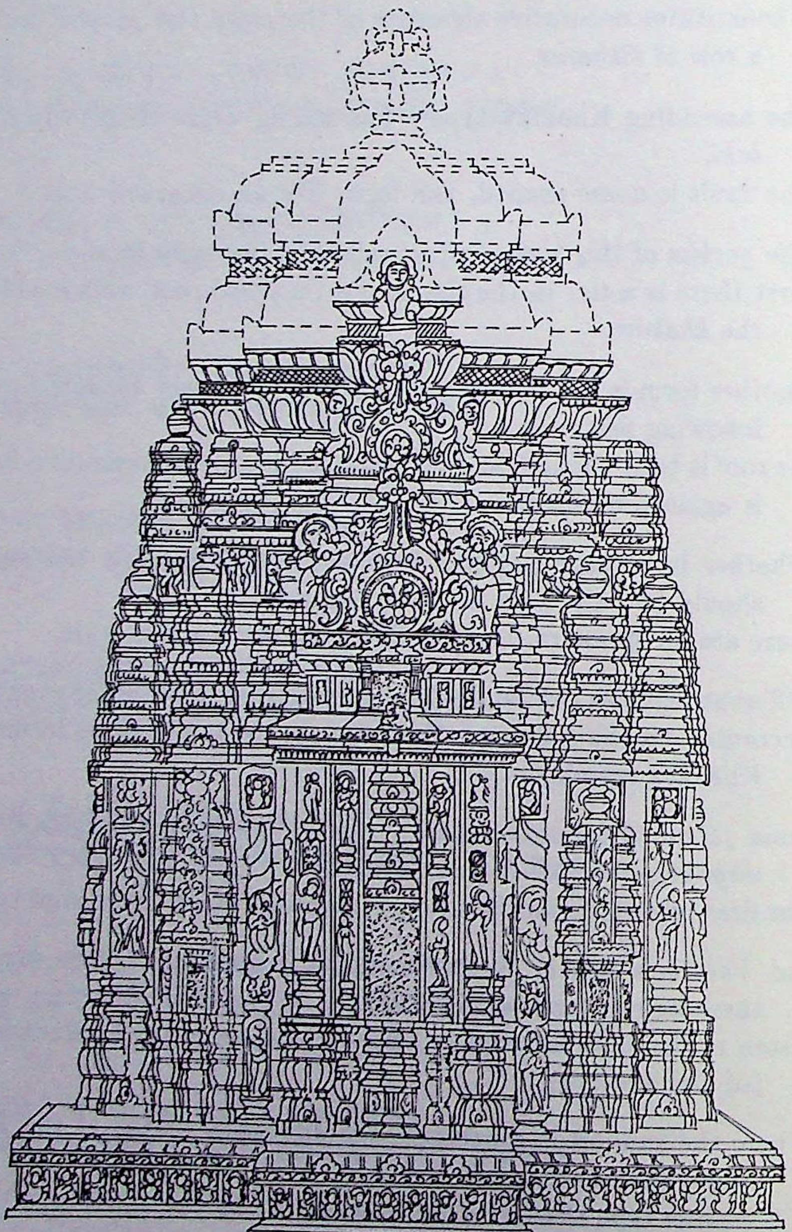


Fig. 57
Sama Khākāra: Gaurī

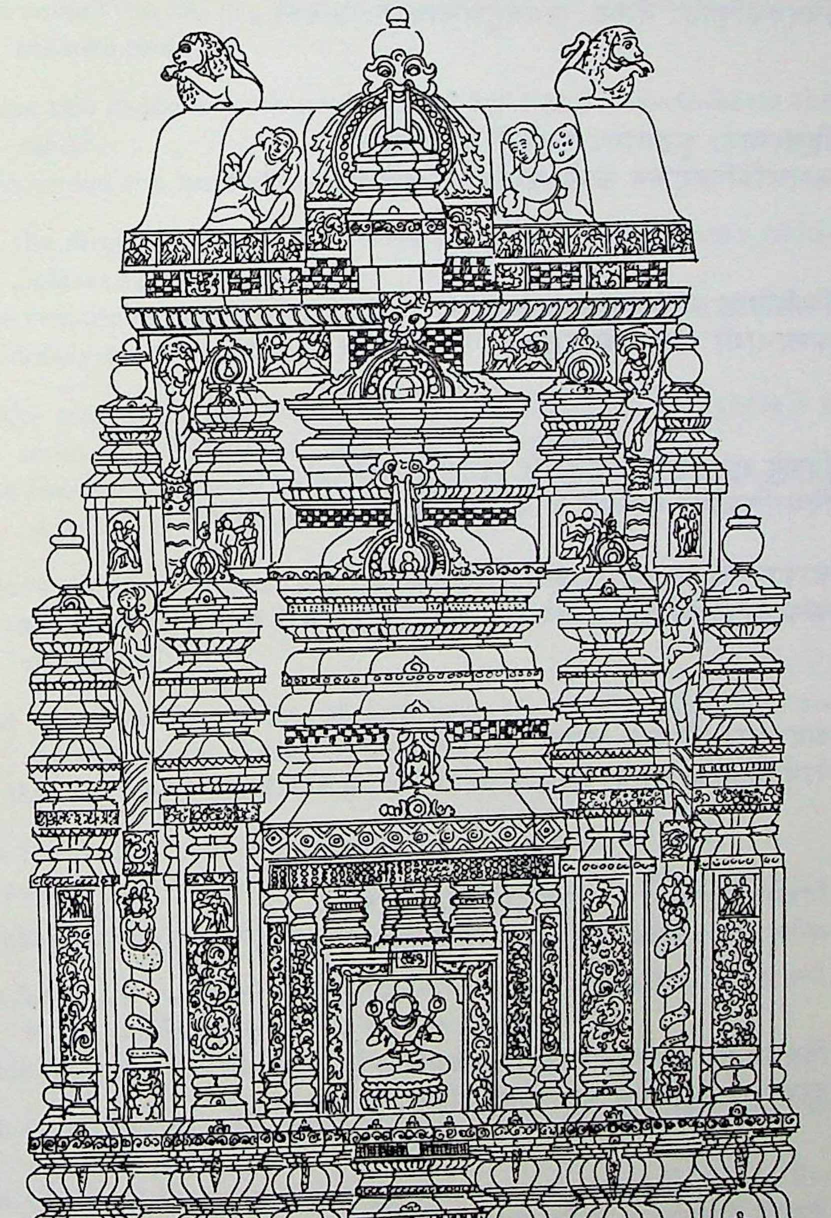


Fig. 58
Viṣama Khākāra: Vārāhī

सर्वं शक्त्यर्थं श्रेष्ठं[1] न शैवं न च वैष्णवम् ।
त्रिरथकाकृतिः सौम्यः समवर्तुलखाकारः ॥ ४०९ ॥

द्विखाकारः कूटभागः राहोर्ध्वे च विमानिका ।
कलशपिण्डियुक्तेन ऊर्ध्वे सम्यक् च वर्तुलम् ॥ ४१० ॥

त्रिपीठिका दीर्घभागस्तदन्ते कलशं चरेत् ।
अन्यभागो यथा रेखे राहानर्थं च कोणकम् ॥ ४११ ॥

विषमे मुख्यरूपेण जाङ्घान्ते विमानिकावलिः[2] ।
विमानिकोर्ध्व वृत्त्यन्ते खाकारकूटमिश्रितम्[3] ॥ ४१२ ॥

खाकारान्ते प्रशस्ते च एकं पीठिकामण्डलम् ।
कलशपिण्डिसहितं मध्यदेशे च स्थापयेत् ॥ ४१३ ॥

अष्टभागः सर्वगर्भः केवलं खाकारोत्तरे ।
पार्थक्यं वाडभिगर्भः पृथक्त्वं स जायते ॥ ४१४ ॥

विषमे सिंहचत्वारः भैरवादीन् समाचरेत् ।
समेन समः कर्तव्यो[4]ऽष्टभागाहि निश्चितम् ॥ ४१५ ॥

विषमदीर्घगर्भे च[5] वैतालगर्भलक्षणम् ।
वाडभिशिल्पग्रन्थेन भट्टारकेण वर्णितः ॥ ४१६ ॥

वैताले पीठपञ्चाङ्गं जाङ्घैकगर्भविस्तृतः ।
पार्श्वे त्रिभागमुख्यं च पृष्ठाग्रे पञ्च एव च ॥ ४१७ ॥

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[1] सर्वं शक्तिश्रेष्टेण A, सर्व शक्तिभेदेन C [2] जांधयुक्ते विमानिका C [3] खाकारकूटयोगतः A [4] सम न तदाकृतिभागमात्र A, B [5] गर्भाख्य C

409. All these types are suitable for Śakti, not for Śiva or Viṣṇu temples.
The *sama* type has the form of a *trirathaka* temple with a rounded *khākāra* roof.

410. It has two *khākāras* with projections (*kūṭa*) and a *vimānikā* on the *rāhā*.[1]
Its rounded top has a *kalaśa* with a pedestal.

411. On the *dīrgha (viṣama)* type, there are three *pīṭhikās*, above which *kalaśas* should be placed.
The remaining parts (of the temple) – *rāhā*, *anartha* and *koṇaka* – follow the *rekha* type.[2]

412. In the *viṣama* temple, the most important feature is that there is a series of *vimānikās* at the end of the *jāṅgha*.
The *khākāra* is situated above the circle of *vimānikās* and is crowned by *kūṭas* (in the shape of *vimānikās*).

413. Above the *khākāra* there is a broad area for the *pīṭhikās*,[3]
in the centre of which the *kalaśa* with *piṇḍi* (pedestal) should be established.

414. The whole *garbha* consists of eight parts (vertically), and there are variations only above the *khākāra*.
In this way the *Vāḍabhi* temple is differentiated (from others).[4]

415. On the *viṣama*, four lions, Bhairavas, etc. should be made.
A *sama* temple is to be made of eight equal parts, this is certain.

Dīrghaviṣama Vaitāla:[5]

416. As far as the *viṣamadīrgha* (long rectangular temple) is concerned, it has the features of the Vaitāla temple.
This has been described by Bhaṭṭāraka in the *Vāḍabhiśilpa* text.[6]

417. On a Vaitāla, the *pīṭha* has five parts. There is one *jāṅgha* and the *garbha* is large.
On the sides there are three prominent parts, and there are five parts in the front and back (the long side).

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[1] See Gaṅgeśvarī with three *vimānikās* on the *rāhā* (see Plate 29). [2] *Rāhā* is only at three sides, not at the back. The *anartha* is hardly visible (see Plate 30). [3] The topmost part serving as a base for the lions and the *kalaśa* (see Plate 32). [4] For its detailed description, cf. *Śilpa Prakāśa*, II.169–172 and passim. [5] See Plates 30, 33, 34. [6] The reference is to *Śilpa Prakāśa* of Bhaṭṭāraka Rāmacandra Kaulācāra, see Bibliography. For a description of Vaitāla, cf. II.45-66.

राहानर्थकोणकं च पञ्चाङ्गं संमरूपतः ।
न पागं वर्धयेत् तत्र केवलं मुख्यकोणकम् ॥ ४१८ ॥

कोणकभूमिभागान्ते ऊर्ध्वे च खाकारादयः[1] ।
द्विचालविस्तृतं यत्र वैतालः परिकथ्यते ॥ ४१९ ॥

उडुपोपरि नावश्च यथा हि परिदृश्यते ।
तथा हि भवनं रम्यं[2] कोणको दृश्यपूर्वकम्[3] ॥ ४२० ॥

प्रथमतालपार्श्वे च[4] कूटराहाकृतिस्थलम् ।
दैर्घ्ये केवलं चालश्च यथा उडुपः सागरे ॥ ४२१ ॥

उडुपचालभागान्ते महत् वै खाकारस्थलम् ।
पट्टजालिसमाहारान्मण्डनं खाकारोत्तमम्[5] ॥ ४२२ ॥

इयं खाकारभागान्ते पोटलाकृतिचालिका ।
अर्धकुष्माण्डचालाख्यो भट्टराजेन भाषितः[6] ॥ ४२३ ॥

वर्धितराहासम्मुखे पार्श्वे संकुचितस्तथा[7] ।
दीर्घविषमनामाख्यं[8] खाकारगर्भलक्षणम् ॥ ४२४ ॥

सर्वे च खाकारकूटास्त्रिभेदाः खाकारस्य च ।
समचूलाख्यः खाकारः विषमरूह त्रिकूटः[9] ॥ ४२५ ॥

दीर्घविषमो वैतालः जालिखाकार उच्यते[10] ।
शक्तिभवनाय ते सर्वे न अन्यार्थे प्रयोजनम्[11] ॥ ४२६ ॥

खाकारः शक्तिप्रासादः पीढशालार्थं निर्णयेत्[12] ।
रेखः सर्वदेवतार्थं पञ्चायतनमेव च ॥ ४२७ ॥

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[1] त्रिकोणक A, ०मुख्योपरि कुर्यात् खाकार मण्डलम् C [2] वैतालभवने मात्रं C [3] षट्टकम् A [4] ०पार्श्वोक्ष्य A, B [5] खाकारं चरेत् A [6] भट्टरोदनं निर्णितम् C [7] ०ताकृति C [8] गर्भं च A [9] विषमे भद्रत्रिकूट C [10] वैणक यान्ति खाकारमण्डितम् C [11] Line om. in A [12] Om. in A

418. These five parts, consisting of *rāhā, anartha* and *koṇaka*, have a similar form.
Here the *pāgas* are not extended (upwards); only the *koṇaka* is prominent.

419. The *khākāra* (roof) etc. is constructed above the *koṇakabhūmis.*
Where there are two roofs of extended form, it is called Vaitāla.

420. This beautiful temple looks like a boat upon a raft,
and its *koṇaka* is prominent.

421. There is a *rāhā* in the form of a projecting spire (*kūṭa rāhā*), on the side of the first storey.
On the long part there is only the roof (*cāla*), like a raft on the sea.

422. The place of the great *khākāra* is above the raft-shaped roof (*uḍupa-cāla*).
This fine *khākāra* is decorated with a *paṭṭa* and a *jāli.*

423. At the top of this *khākāra*, there is an elongated dome-shaped roof.[1]
Bhaṭṭarāja has called this the roof in the shape of half a pumpkin gourd.[2]

424. The *rāhā* projects outwards in front only, the sides being narrow.
This is the characteristic of the *khākāra* temple of *dīrghaviṣama* type.

425. These three types of Khākāra are all Khākāra-kūṭa temples,
the three types being the *samacūla*, the *viṣama*[3]

426. and the *dīrghaviṣama* with three pinnacles (*kūṭa*). (This last) is Vaitāla, (also) called *jāli khākāra* (which has a *jāli* between the two roofs).
All these temples are for Śakti. They should not be used for other deities.

427. The *khākāra* (style) is meant for a Śakti temple, and it should be made with a *pīḍhaśālā.*
The *rekha* type is for all the gods, and for *pañcāyatana* temples.

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[1] *Poṭala* may refer to an Oriya word denoting a kind of gourd (*paṛval* in Hindi), which is round and elongated. [2] *Kuṣmāṇḍa* (Sanskrit) is named either *kakhāru* or *pāṇikakhāru* in Oriya, not *vaitālu*, as has been often assumed. [3] E.g. Vārāhī.

(Colophon of the First Part:)

सूर्यवंशसमुत्पन्नो महावलपराक्रमी ।
विद्यानुरागी कुशलः शिल्पिशिल्पप्रियंकरः ॥ ४२८ ॥

शिल्पोद्धारकः शान्तः पुरुषोत्तमसंज्ञकः ।
नृसिंहोपमस्तेजस्वी ख्यात उत्कलमण्डले ॥ ४२९ ॥

साक्षात् शास्त्रधरो वीरः पुरुषोत्तमसेवकः ।
तस्यानुग्रहसम्पन्नः स्थपतिकुलसम्भवः ॥ ४३० ॥

पिता स्वप्नेश्वरः [नामा] माता चन्द्रावती मम ।
भरद्वाजसगोत्रोऽहं यज्ञसूत्रावधारकः ॥ ४३१ ॥

निरञ्जनस्थापकोऽहं महापात्र[1] पदान्वितः ।
अष्टदुर्गपुरागत्य क्षेत्रराजे प्रतिष्ठितः[2] ॥ ४३२ ॥

सुवर्णकुण्डलं प्राप्तं[3] नृपस्य भूषणं महत् ।
तस्यानुदानप्रभवे[4] रत्नकोषसुखप्रदः ॥ ४३३ ॥

शिल्पाचारश्रवणार्थे शिल्पसारसमुच्चयः ।
वाडभिशिल्पसारिण्यां[5] यथानिर्णीत विस्तरम् ॥ ४३४ ॥

केवलं सारमुद्धृत्य मूलज्ञानार्थं यत्नतः[6] ।
[7] अङ्गाङ्गं विषयाभासे रत्नकोषाख्यसारिणी ॥ ४३५ ॥

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[1] ॰मात्र A, C [2] ॰रजेन राजितः A [3] सर्वान् A [4] प्रसूत C [5] शिल्पग्रन्थमुद्धृत्य C [6] मालिका A, B [7] One folio missing in C

Colophon of the First Part:

428. Of the line of Sūryavaṃśa, of great strength, victorious,
lover of knowledge, skilful, lover of artists and art,

429. and preserver of art – such is the peaceful (Rājā) Puruṣottama;
he is as powerful as Nṛsiṃha and famous in the Utkala country.

430. He is himself the supporter of the Śāstras, a hero and a worshipper of Puruṣottama (Jagannātha).
Through his (Jagannātha's) grace, I have been born in the community of *sthapatis*.

431. My father is Svapneśvara and my mother Candrāvatī,
I belong to the gotra of Bharadvāja and I wear the sacred thread.

432. My name is Nirañjana Sthāpaka and my title Mahāpātra.
I come from the town Aṣṭadurga[1] and reside in the king of *kṣetras*.[2]

433. Golden ear pendants and ornaments have been given to me by the Rājā,
under whose patronage (I am composing) this *Ratnakośa*. This will bestow happiness (on those who use it).

434. The rules (of Śilpa) are inscribed in this collection, which contains the essence of Śilpa,[3]
and in the *Vāḍabhi-Śilpasāriṇī*,[4] in order to transmit the practice of Śilpa.

435. This manual, called *Ratnakośa*, lists each feature and clarifies the subject-matter.
It is meticulous in distilling the essence and in transmitting fundamental knowledge.

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[1] In Ganjam District, Orissa. [2] The foremost of holy places, i.e. Puri.
[3] *Śilpasāra-Samuccaya* may also refer to a text not identified so far. [4] It is not clear whether two texts are meant here, the first describing Vāḍabhi temples i.e. *Śilpa Prakāśa*, and the second the *Śilpasāriṇī* (see Bibliography).

द्वितीयखण्डः [प्रासादमूर्तिः]

द्वितीयखण्डयोगेन शृणु चैव प्रयोजनम् ।
प्रासादमूर्तिस्तद्भागः प्रासादाङ्गं विशेषतः ॥ ४३६

द्वारदेशः प्रकर्तव्यः यदांशः जाङ्घभित्तिके ।
द्वारदेशः सदा श्रेष्ठः शाकर अलसादयः[1] ॥ ४३७ ॥

द्वारबन्धाश्च ते मुख्याः मण्डनभागाः केवलम् ।
पुलिपुष्पाकृतिर्धारः जलपत्रं च आचरेत् ॥ ४३८ ॥

लतिकादण्डयोगेन मूर्तिर्गेलब उच्यते ।
पद्मपत्राकृतिर्वेढोर्द्वारबन्धस्य प्रान्ततः ॥ ४३९ ॥

नागराजाकृतिर्बन्धोऽथवा वानरीलता ।
पुष्पाकारे पुष्पबन्धः मरालसहितो यदि ॥ ४४० ॥

मरालिका सा कर्तव्या मण्डनाङ्गे विशेषतः ।
नानाविकल्पछन्देन एकमुण्डाधिको वपुः ॥ ४४१ ॥

कौतूहली तदा कुर्यात् मिथुनमूर्तिं मन्दिरे ।
चिरविराल द्वारे च कर्णविराल उच्यते ॥ ४४२ ॥

शाकरोऽलसास्तत्र त्रिभागैकसमस्थले ।
मध्यदेशे यदा द्वारं द्विपार्श्वे ललिताकृतिः ॥ ४४३ ॥

स्तम्भदेशः प्रकर्तव्यः मध्ये बाङ्क विधानतः ।
बाङ्कास्त्रिधा वक्रयुक्तैरथवा पद्मवक्रतः ॥ ४४४ ॥

शाकरबन्धयोगेन नानामूर्तीश्च खोदयेत् ।
नागयक्षगन्धर्वाश्च देवाः भूसुरमण्डले ॥ ४४५ ॥

द्वारबन्धस्थले तत्र वर्धितांशस्थलोत्तमे ।
स्तम्भे तन्मूलभागे च बाङ्कभागं समाचरेत् ॥ ४४६ ॥

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[1] अलसा तथा A

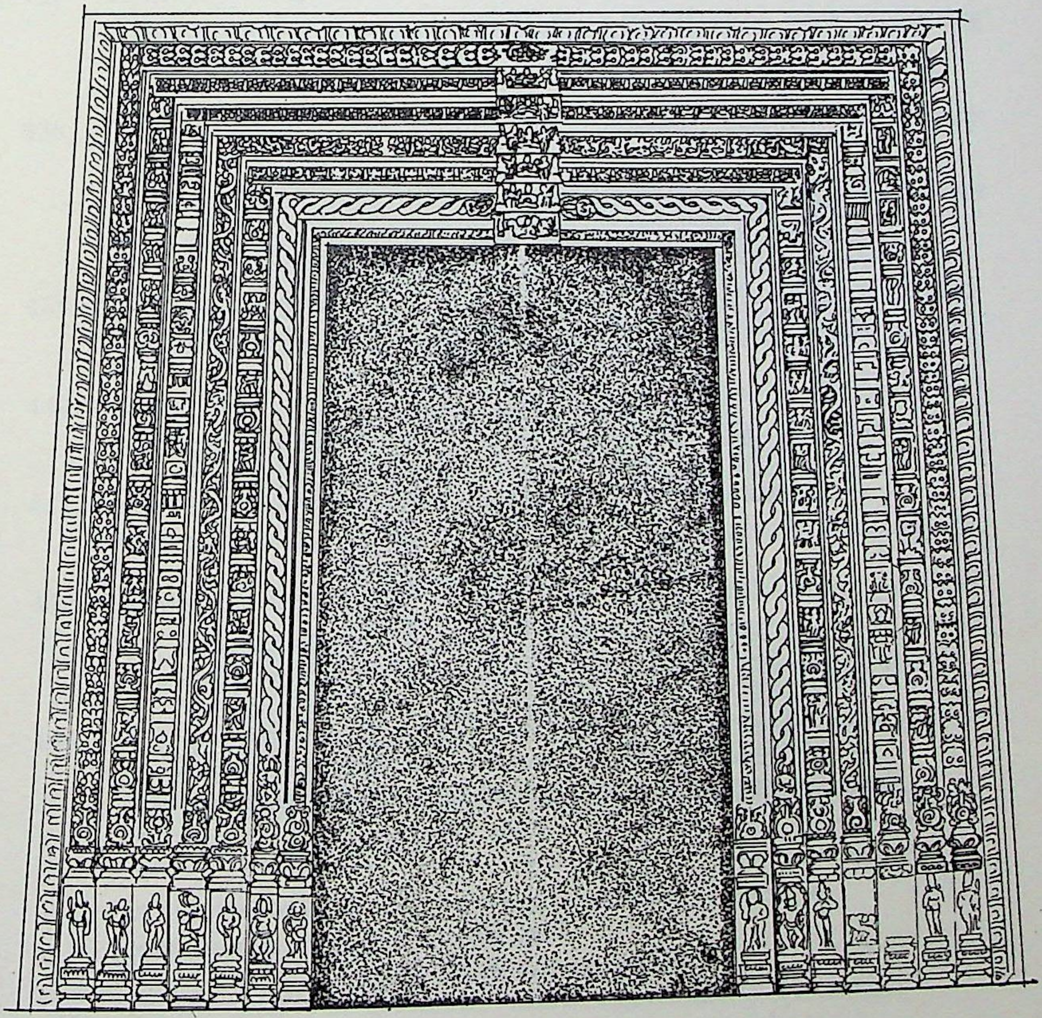


Fig. 59
Koṇārka door-frame

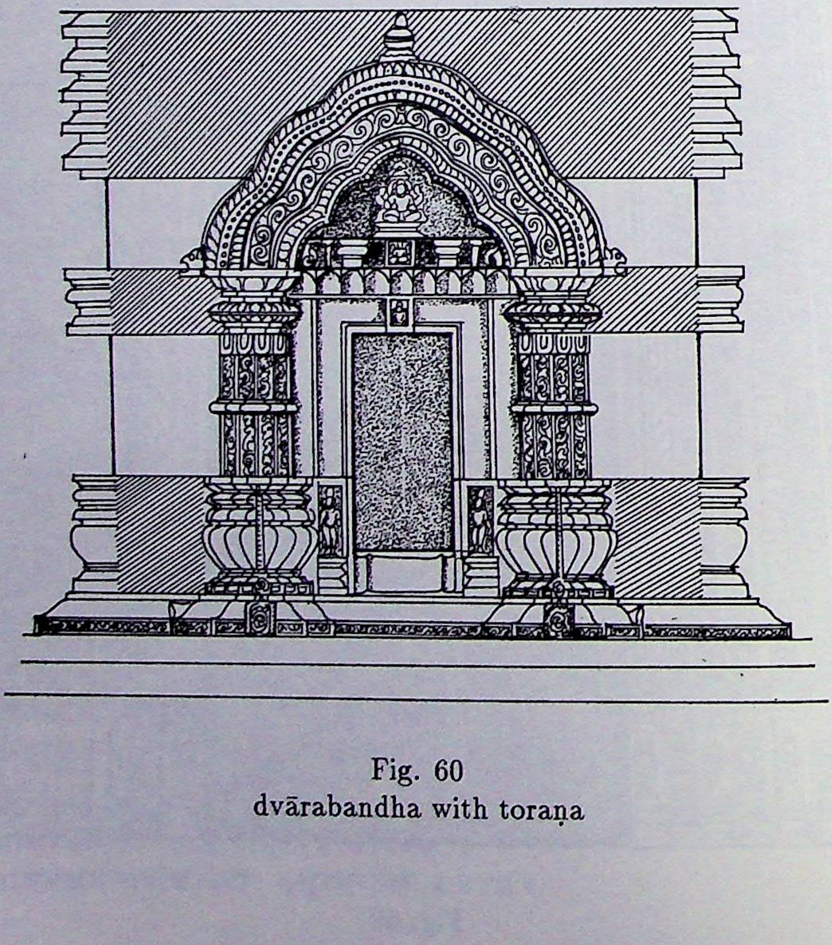


Fig. 60
dvārabandha with toraṇa

Part II: On Temple-Sculpture

436. Listen to the Second Part which is also essential.
This concerns temple sculpture (*prāsādamūrti*), an integral part of temple architecture.

437. A door (*dvāra*) should be made, in the wall section of the *jāṅgha*.
The entrance portal is always of great importance, with projecting indents (*alasā*) and other features.

438. The *dvārabandha* (door-frame) is prominent, and this is the only place to be decorated.[1]
It should be sculpted with ornamental bands of pendants, flowers and water-plants.

439. The stemmed creepers with figures (in between) are called *gelaba*, and a row of lotus petals is carved at the edge of the *bandha* (fascia).

440. There may be entwined *nāga* couples, creepers with monkeys, fascia of flowers, and *marālikā*, a frieze decorated with geese.

441. All these special door decorations are to be carved with various combinations, according to (the artist's) imagination.

442. *Kautūhala* figures,[2] with one head and several bodies, and also *mithuna* images, should be sculpted on a temple.
(There should be) a double *virāla* at the door, called *karṇavirāla*.

443. The door has three parts: *śākara* (lintel) and *alasā* (projecting indents),
and the door in the centre, on both sides of which are decorated pillars (*lalitastambha*).

444. In the centre is an arch (*bāṅka*), of three or five curves, constructed according to rule.

445. On the surface of the lintel, various figures are to be carved, such as *nāgas, yakṣas, gandharvas, devas* and brahmins.

446. On the upper layer, that is, the projecting part of the door-frame, an arch should be made which rests on the capitals of the pillars.

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[1] In the sanctum. [2] Composite figures of animals and men inspiring wonder.

'खिलान'[1] लोकशास्त्रे च सोपानादीन् यथाविधिः ।
कर्तव्या द्विविधा श्रेणी सरलावर्त उत्तमः ॥ ४४७ ॥

अर्धचन्द्राकृतिर्यत्र नन्दावर्त[2] स उच्यते ।
एतैरुपाङ्गैः[3] सोपानैः सह प्रासादमाचरेत् ॥ ४४८ ॥

द्वारोर्ध्वे कीर्तिमुखं च नवग्रहान् समाचरेत् ।
द्वारबन्धस्य मध्ये च तोरणलक्ष्मीमाचरेत्[4] ॥ ४४९ ॥

पार्श्वे दौवारिकाबन्धैस्तोरणपार्श्वं मण्डयेत् ।[5]
न मूर्तिं गर्भदेशे च आचरेत् स्थपतिः कदा ॥ ४५० ॥

मूर्तयः द्विविधाः ज्ञेया[6] अर्चा मण्डना एव च ।
अर्चा पूजनकर्मार्थं मण्डना पार्श्वदेवता[7] ॥ ४५१ ॥

लीलाकृतिर्मण्डना च पूजने मुख्यरूपतः ।
अव्यक्तव्यक्तरूपश्च द्विविधः शास्त्रसम्मतः[8] ॥ ४५२ ॥

अव्यक्तध्यानलब्धश्च व्यक्तपूजार्थमुत्तमः ।
व्यक्तमूर्तिः प्रकर्तव्या पञ्जरालम्बने सदा ॥ ४५३ ॥

नानारेखाकृतिर्वासं कुर्यात् शैले विशेषतः ।
मूर्तिमर्म विजानीयादङ्गपातादिकं चरेत् ॥ ४५४ ॥

भावार्थबोधने शिल्पमर्मज्ञ उच्यते तथा ।
ध्यानानुसारतः मूर्तिर्ध्यानमूर्तिः सा उच्यते ॥ ४५५ ॥

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[1] अखिला॰ C [2] सोपानं तदावर्त C [3] एतानि उपभागानि B [4] Line om. in A [5] Line om. in A [6] ध्येया A, B [7] दैवतम् C [8] Line om. C

447. In common parlance (this is called) *khilāna.*[1] It has steps which should be constructed according to rule.
The steps are of two kinds: *saralāvarta* (straight), which is the best,

448. and *nandāvarta*, where the steps are of half-moon shape.
The temple should be built with these steps and divisions.[2]

449. Above the door, a *kīrttimukha* and the nine planets (*navagraha*) should be carved,[3] and
in the centre of the door-frame a *toraṇalakṣmī.*

450. The sides of the threshold should be adorned with *dvārapālas.*
The *sthapati* should never make an image (on the walls) of the sanctum (*garbhadeśa*).

451. Images are considered to be of two types, for worship and for decoration (*arcā* and *maṇḍanā*).
The *arcā* (*mūrti*) is for worship, *maṇḍanā* (images) are the divinities placed in the lateral niches (*pārśvadevatā*).

452. The decorative images represent the divine play (*līlā*), and the main image is for worship.
According to the Śāstras images are of two types: *avyakta* (unmanifest) or *vyakta* (manifest).

453. The *avyakta* (*mūrti*) is visualized in meditation, while the *vyakta* is best for (external) worship.
The *vyakta mūrti* (manifest image) should always be based on a *pañjara.*[4]

454. On the stone (surface) a diagram should be drawn with various lines.
The centre point (*marman*) of the image should be ascertained in order to position the limbs.

455. He who has realized the essence of Śilpa is known as *marmajña* (expert).
An image based on the *dhyāna* is called *dhyānamūrti* (meditation-image).

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[1] Persian word for arch, also written *khilāṇa*. [2] See Plate 35. [3] The earliest temples have only eight *grahas*, the *navagrahas* are represented from the 10th century onwards. [4] Cf. *Vāstusūtra Upaniṣad* II, see Bibliography.

मूर्तिं भिन्नाकृतिं कुर्यात् कारुशालास्थले सदा[1] ।
मूर्तिः कर्तव्या विधिवत् विश्वकर्मास्वरूपतः ॥ ४५६ ॥

मूर्तिनिर्माणसमये हविष्यमाचरेत् तथा ।
यूपः यूपाकृतिः शिला शेषकर्म तदुच्यते ॥ ४५७ ॥

यूपसंस्थापनं कुर्यात् विश्वकर्मा सभक्तितः[2] ।
यूपसंस्कार[3] रूपेण यदेवं कर्मपूर्णता ॥ ४५८ ॥

शिल्पाधिदैवतः साक्षात् कर्माध्यक्षस्वरूपवान् ।
सर्वकर्ममयो दण्डो मूर्धा विश्वस्य धारकः ॥ ४५९ ॥

विश्वकर्मास्वरूपेण स्थापकः स्थापयेत् भूमौ[4] ।
मूर्तिकारः पृथग्रूपे यूपं कदा च न कुर्यात् ॥ ४६० ॥

स्थापकाः स्थपतयः सर्वे मूर्त्यधिकाररूपेण ।
स्थापकः केवलं कुर्यात् यूपं च अर्चितं वपुः ॥ ४६१ ॥

मूर्तिश्चतुर्विधा श्रेष्ठा शैलदारवीधातवी ।
मृण्मयीमूर्तयः सर्वाः उत्सवे परिपूजिताः ॥ ४६२ ॥

स्थिरां ध्रुवां शैलमयीं मूर्तिं स्थपतिः कारयेत् ।
मूर्त्यावरणदेशे च गर्भे च रूपमण्डने ॥ ४६३ ॥

अपरूपाणि यानि च[5] ग्राम्यरूपाण्यधमानि च ।
स्थपतिना न कर्तव्या धातवी मृण्मयी कदा ॥ ४६४ ॥

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[1] तदा A, C [2] समाकृतिः C [3] संचार C [4] शुभे A, C [5] अपरूपाणि ये रूपाः C

456. The (main) image should be made separately in a sculptor's workshop (*kāruśālā*).
It should be made according to prescription, for the artist personifies Viśvakarman himself.

457. While making the image, (the sculptor) should only live on *haviṣya*.[1]

Yūpa:

The *yūpa* should be made in stone in the shape of a (wooden) post. This is the final stage of the work.[2]

458. The *yūpa* should be installed with devotion by Viśvakarman (the chief architect).
The work (of construction) is complete with the consecration of the *yūpa*.

459. The chief architect is the visible form of (Viśvakarman), the presiding deity of Śilpa.
The post (of the *yūpa*) symbolizes all the (ritual) actions, and the head (top) the support of the universe.[3]

460. The *sthāpaka*, who represents Viśvakarman, should establish it on the ground.
The sculptor (*mūrtikāra*) should never make a *yūpa* separately.

461. Both *sthāpaka* and *sthapati* have the authority to make images, but *sthāpaka* alone may make the *yūpa* and the image for worship (*arcāmūrti*).

Materials for images:

462. Images (*mūrti*) are of four types: of stone, of wood, of metal, or of clay. All the clay images are worshipped at festivals.

463. The *sthapati* should make firm and permanent stone images.
These are the images to be placed in the external niches (secondary divinities), in the *garbha* and also on the decorative panels.

464. Folk images are odd-shaped and inferior.
The *sthapati* should not make these or metal or clay images.[4]

---

[1] Sacrificial food prepared in *ghī*, taken only once a day (in the afternoon). This is one of several restrictions imposed on the sculptor of the main image. [2] The *yūpa* is established outside the temple structure as a "witness" to the completion of the building. Cf. *Vāstusūtra Upaniṣad* I.3, see note p. 102f. [3] Cf. *Vāstusūtra Upaniṣad* I.3. [4] There are different castes for metal-casting and clay work.

दारवी देवमूर्त्यर्थं कुर्यात् सुयत्नतः क्वचित् ।
न ध्यानमूर्तिर्दारवी पूजने उत्तमोत्तमा ॥ ४६५ ॥

दारुब्रह्मस्वरूपेण भारते[1] चोत्कले पुरा ।
स्वयम्भूकल्पितामूर्तिः व्यक्ताव्यक्तस्वरूपतः ॥ ४६६ ॥

अमूर्तमूर्तिः स देवस्त्रैलोक्ये एकः केवलः ।
स्थापकार्थमियं मूर्तिश्चतुर्वर्गफलप्रदा ॥ ४६७ ॥

आदौ कृते युगे पुण्ये स्वारोचिषमनौ गते ।
एषा मूर्तिः प्रतिष्ठिता विश्वकर्माविनिर्मिता ॥ ४६८ ॥

स दारुब्रह्मचरणे प्रणिपातानन्तरे[2] शुभे ।
स्थापककुलहितार्थं शिल्परत्नाख्यकोषकः ॥ ४६९ ॥

उत्तोलितं सर्वभावं शिल्पशास्त्रात्सुयत्नतः ।
शिल्परत्नमयः[3] कोषः स्थापकार्थं विशेषतः[4] ॥ ४७० ॥

रचितः कुलविद्यार्थं अन्य्ः न देयः कश्चन ।
परदत्तापराधेन स एव[5] नरकं व्रजेत् ॥ ४७१ ॥

केवलं वंशानुसारेण श्रद्धावान् लभते नरः ।
पवित्रकर्मरूपेण प्रासादशिल्पमाचरेत् ॥ ४७२ ॥

शिल्पीनां देवता साक्षात् विश्वकर्मा न संशयः ।
[6] दैवशिल्पीस्वरूपेण आविर्भूतो महीतले ॥ ४७३ ॥

पुरुषोत्तमक्षेत्रे च पुराणपुरुषो महान् ।
तस्यानुग्रहरूपेण शिल्पाङ्गरत्ननामक ॥ ४७४ ॥

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[1] भारतीय C [2] प्राणि पात्रान्तरे C [3] इदं C [4] सुखप्रदः B [5] सैव C [6] A, C add साक्षात्

465. He should carve wooden images of the gods with great care.
The wooden image is not a *dhyānamūrti*, (but) it is excellent for worship.

Jagannātha image:

466. The *Dārubrahma* (i.e. the Jagannātha image) was conceived by the creator (*svayambhū*) in ancient times, in the land of Utkala in Bhārata.
This image is of both manifest and unmanifest form.

467. This God is both formless and with form; he is unique in the three worlds.
The *sthāpaka* realizes the four goals of life through this image.

468. This image was made by Viśvakarman and established
at the beginning of the Kṛtayuga, at the auspicious time of Manu Svārociṣa.

Importance of the text:

469. After bowing at the auspicious feet of this same *Dārubrahma*,
the *sthāpaka* has carefully collected the elements of this Śilparatnakośa,

470. and all their meanings, from the Śilpaśāstras for the benefit of his community.
This Śilparatnakośa is especially meant for the *sthāpakas*.

471. It has been composed for the knowledge of the community and should not be given to others.
One will go to hell for the sin of divulging it to others.

472. Only a person with faith can obtain (this knowledge) through the tradition.
The construction of a temple should be performed as a holy action.

473. Viśvakarman is the divinity of the Śilpins, of this there is no doubt.
The divine Śilpin is manifested on earth, embodied in the artist.

474. This Śilpāṅgaratnakośa has been composed by the grace
of that great, ancient Puruṣa who dwells in the holy field of Puruṣottama (i.e. Puri).

कोषाकृतिः सर्वभागः अङ्गानि यः प्रयोजनम् ।
संज्ञास्वरूपः श्लोकैश्च रचितः ग्रन्थ उत्तमः ॥ ४७५ ॥

विना ज्ञानमयं कर्म विना बोधमयी कृतिः ।
निष्फलं जायते सर्वं ज्ञानं हि परमा क्रिया ॥ ४७६ ॥

शिल्पाङ्गविहितं कर्म यो जानाति स बुद्धिमान् ।
सुधीस्थपतिनार्थं च शिल्पज्ञानं समाहितम् ॥ ४७७ ॥

सर्वाङ्गभागमानं च[1] जानीयात् कर्म आचर ।
विना ज्ञानमयं कर्म लुप्तं भवति निश्चितम् ॥ ४७८ ॥

शुभलग्ने शुभकाले कुर्यात् [अर्चा]मूर्तिक्रियाम् ।
अर्चामूर्तिं कृत्यमूर्तिं [समाचरेत्] सविधितः[2] ॥ ४७९ ॥

ग्राम्यमूर्त्यर्थे न कालः न ज्ञानस्य प्रयोजनम् ।
अपमूर्तिं पूजयन्ति शबराश्चेतरे जनाः ॥ ४८० ॥

शैलमूर्तिः प्रकर्तव्या मूर्तिज्ञानार्थमुत्तमम् ।
वर्णयामि पृथग्रूपे प्रतिमालक्षणं तथा[3] ॥ ४८१ ॥

[1] ०मात्रश्च C [2] कृत्य तत्र व्यवस्थितः B [3] मया A, C

475. It takes the form of a dictionary containing all the divisions and parts necessary (for Śilpa).
This excellent text, composed in the form of *ślokas*, consists of names and definitions.

476. Any action without knowledge, or work without understanding,
is fruitless. Knowledge alone is the highest action.

477. Wise is he who knows the procedures enjoined by the Śilpāṅga
and the knowledge of Śilpa has been compiled here for the benefit of intelligent artists (*sthapatis*).

478. All the parts and measurements should be known, and built accordingly.
When the work (of building temples) is effected without knowledge, (the tradition) will surely be lost.

479. The image should be made at an auspicious conjunction of planets and an auspicious time.
The image for worship (and) the *kṛtyamūrti* should be made in accordance with the rule.[1]

480. For the *grāmyamūrti* (folk image) no auspicious time or (canonical) knowledge is necessary.
The Śabara and other tribes worship shapeless images.

481. I shall describe the remarkable science of sculpture
concerning stone images separately, in the *Pratimālakṣaṇa*.[2]

---

[1] Temporary image for worship, clay-image, cf. *Vāstusūtra Upaniṣad* II.5. [2] The author announces here the *Pratimālakṣaṇa*, but only one of the extant MSS contains this text. MS A ends here with an invocation to Maṇikeśvarī (the deity of Devagaḍa) and C ends with a colophon.

[प्रतिमालक्षणम्][1]

अर्चामूर्तिर्विधानेन अङ्गादीन् शृणु विस्तरैः ।
विश्वकर्माविधानेन अङ्गोपाङ्गं यथाक्रमात् ॥ १ ॥

शिला अविकृता चैव त्रिविधा ध्यायते सदा ।
मुगुनि साहाणश्चैव कुण्डिका त्रिविधो मतः ॥ २ ॥

कृष्णा नीला द्विधा श्रेष्ठा मुगुनि अकर्म एव च ।
धूसरः पिच्छिलः सौम्य एकवर्णः सुनिर्मलः ॥ ३ ॥

साहाण कथिता शिला प्रतिमार्थं सुखावहा ।
वालुकामयी या शिला पाण्डुरा वा पीतप्रभा ॥ ४ ॥

न श्रेष्ठा प्रतिमाकार्ये शिलाभेदस्त्रयो मतः ।
मूर्तिकर्म चतुर्धा च श्रेष्ठं शिल्पानुसारतः ॥ ५ ॥

कमाणमाकृतिः प्राप्ते शिलावच्छेदनक्रिया ।
चतुरस्राकृतिश्शिलां पिच्छिलाकृतिं कर्तयेत् ॥ ६ ॥

शिलाकमाण यत्नेन प्रथमं कर्म उच्यते ।
द्वितीयं रेखाकर्माङ्गं पञ्जरनिर्णयक्रिया ॥ ७ ॥

चतुर्विंशतिकोष्ठैश्च भाजयेच्छैलं यत्नतः ।
पद्मक्षेत्रं तदा शिल्पी निर्णयेत् तृतीये तथा ॥ ८ ॥

आसनं गणस्थानं च मण्डलं देवमण्डलम् ।
प्रतिमाकरणैतानि पद्मक्षेत्राणि निर्णयेत् ॥ ९ ॥

[1] The following प्रतिमालक्षणम् MS is given only in MS B. C gives the colophon immediately (given at the end); A closes the MS by: श्री माणिकेश्वरी शरणः समाप्तशिल्पाङ्ग.

Pratimālakṣaṇa: On Image-Making

1. Listen, (I shall describe) in detail and in due order the image for worship, with all its limbs
and secondary limbs, according to the prescriptions of the canon of Viśvakarman.

2. The stone (for making images) should always be without defect. Three types (of stones) are considered (best):
Muguni (black granite), *sāhāṇa* (sandstone) and *kuṇḍikā* (khondolite, i.e. course-grained sandstone).

3. Two types of *muguni* granite, black and bluish green (*nīla*), are most suitable.
The stone called *sāhāṇa* is best for images and easy to sculpt;

4. it is grey, smooth, pure, and of consistent colour.
Stone which is full of sand and whitish or yellow (khondolite)

5. is not good for making images. These are the three types of stone. There are four excellent procedures for image-making according to Śilpa.[1]

6. After quarrying the stone, it has to be cut
into square (or rectangular) blocks, and then made smooth by dressing.

7. The first work (of the sculptor) is to dress the stones carefully.
The second is to compose the *pañjara* by drawing lines (*rekhākarmāṅga*) (on the surface).

8. The surface of the stone should be divided according to a diagram (*koṣṭha*) of twenty four squares (or rectangles).
The third (task) of the Śilpin is to divide this into five sections (*kṣetra*):

9. *Āsana* (seat), *gaṇasthāna* (place of secondary deities), *maṇḍala* (central section for the main image) and *daivamaṇḍala* (place for the heavenly beings).
In image-making these five fields should be determined.[2]

---

[1] Cf. *Vāstusūtra Upaniṣad* I.8.

[2] The enumeration contains only four parts, but the attendant divinities occupy two fields, one on each side of the central deity, thus making five divisions. Cf. *Vāstusūtra Upaniṣad* VI. 9 for the five divisions of the *koṣṭha*, where the number of *koṣṭha* squares is sixteen instead of twenty four.

निम्नासनमेकभागः द्विपार्श्वे षड्क्षेत्रकः ।
दैर्घ्ये क्षेत्रं चतुष्टयं ऊर्ध्वे च दैवमण्डलम् ॥१०॥

तन्मध्ये च चतुष्क्षेत्रं तेजोमण्डलं निर्णयेत् ।
तैजसस्थानदेवानां दिव्यालोकस्वरूपकम् ॥११॥

षड्क्षेत्रं देवदेहार्थं सूत्रकर्म इत्युच्यते ।
आसनं द्विविधं श्रेष्ठं वाहनं पीठिकासनम् ॥१२॥

गणक्षेत्रं द्विधा प्रोक्तं स्तम्भो वा प्रतिरूपकाः ।
दैवमण्डलमध्ये च यक्षगन्धर्वकिन्नरैः ॥१३॥

नृत्यवाद्यसमाहारैरप्सरास्तत्र खोदयेत् ।
मण्डलं द्विविधं प्रोक्तं तोरणं त्रयकुञ्चितम् ॥१४॥

प्रभामण्डलरूपेण दैवतेजोप्रकाशकः ।
एवं क्रमात्क्षेत्रगतं सर्वाङ्गं निर्णयेत् बुधः ॥१५॥

न्यासकर्म इति श्रेष्ठं विश्वकर्माङ्गलक्षणे ।
शास्त्रानुसारतः रूपमङ्गानि क्षेत्रमध्यतः ॥१६॥

पातयेत् रेखासंयुक्ते रेखान्यासविधानतः ।
आयुधं करसंख्यकं हावभावविलक्षणैः ॥१७॥

योग्यालंकरणज्ञानं मण्डनं कथ्यते सदा ।
विग्रहस्त्रिविधः श्रेष्ठः लास्य उग्रो भयंकरः ॥१८॥

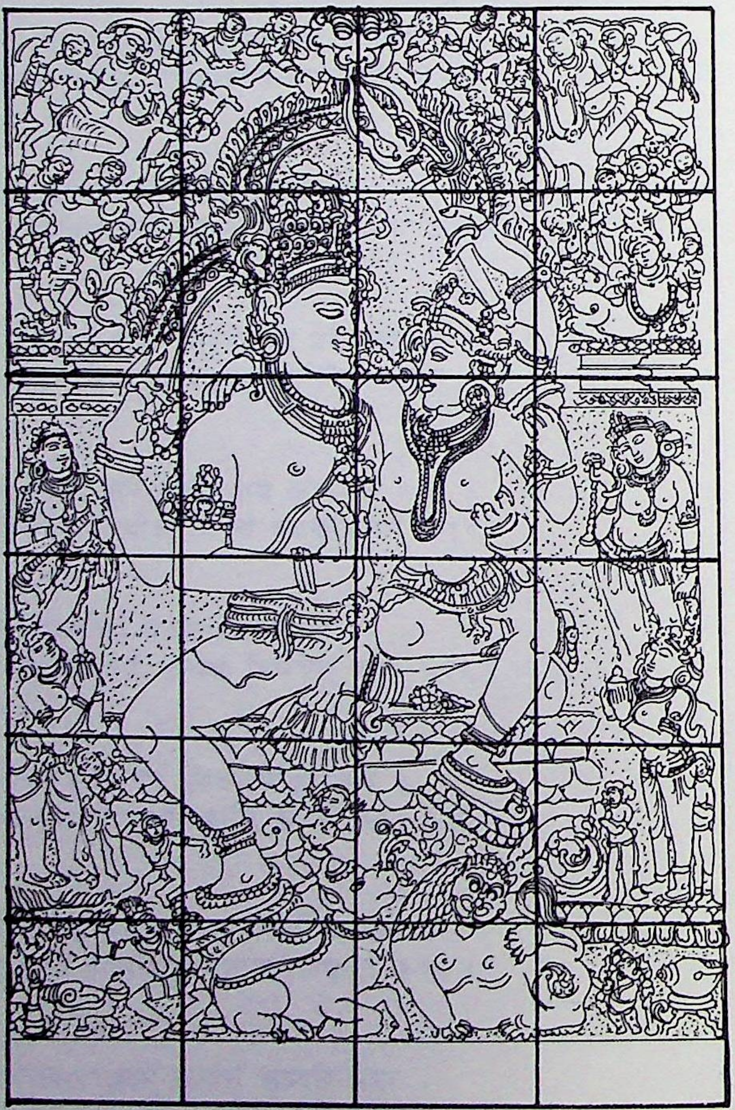


Fig. 61
mūrtikṣetra: Hara-Pārvatī

10. Below in one part is the *āsana* (seat, consisting of two squares). There are six squares (extending vertically) on both sides (of the main image).
Above this there are four squares arranged vertically and, in the upper part, is the *daivamaṇḍala*.

11. In the centre there are four squares for the circle of light (*tejomaṇḍala*, for the central divinity).
This is the place of divine glory; it embodies the heavenly light.

12. Six squares are for the body of the deity. This (procedure) is called *sūtrakarma* (the action of laying the thread).
There are two types of *āsanas*: vehicle (*vāhana*) and pedestal (*pīṭhikā*).

13. The *gaṇakṣetra* (field for the attendants) is of two types, either pillars (*stambha*) or attendant figures (*pratirūpa*).
In the *daivamaṇḍala* (in the upper field) *yakṣas, gandharvas* or *kinnaras*, should be carved,

14. and *apsaras* dancing or playing musical instruments.
The *maṇḍala* (of the central deity) is said to be of two types: *toraṇa* with a trefoil arch,

15. and aureole (*prabhāmaṇḍala*) which manifests the glory of the God.
The area is divided in this way, and the various limbs (and parts) are determined by the wise artist.

16. This composition (*nyāsakarma*) is excellent, and follows the characteristics of the Viśvakarmāṅga (Śilpa tradition).
The sculpture (*rūpa*) with its limbs should be distributed following the lines, from the centre of the field.

17. according to the Śāstra and the method of line-composition (*rekhānyāsa*).
Weapons (attributes), the number of hands, the mood and the gestures with distinguishing marks,

18. and the knowledge of proper ornamentation: all these are called *maṇḍana* (decoration).
Three types of images are best: *lāsya, ugra, bhayaṅkara* (gentle, powerful, terrifying),

गुणत्रयविधानेन सत्त्वरजस्तमः क्रमात् ।
सौम्याननकराणि च मांसपेशीविवर्जितः ॥ १९ ॥

सदायौवनसम्पन्नो लास्यविग्रहलक्षणम् ।
अङ्गानि सौम्यरूपेण मुखोग्रमुग्रलक्षणम् ॥ २० ॥

देहविक्षिप्तमास्यं यत् विकटं तत् भयंकरम् ।
रुच्यनुसारतः कर्माङ्गं मण्डयेत् रूपमण्डने ॥ २१ ॥

नेत्रभावं सदा ध्यायेत् प्राणसूत्रं तत् कथ्यते ।
पद्मं खञ्जरिटाकारं मत्स्यं च कोरकाकृतिः ॥ २२ ॥

चत्वारि भावनेत्राणि स्मरेत् शिल्पी विशेषतः ।
शान्ताब्जं च विदग्धं च खञ्जरिटाकृतिस्तथा ॥ २३ ॥

मीनं मुग्धकरं चैव कोरकं चकितेक्षणम् ।
पटं च पिप्पलाकारं वर्तुलं त्रिविधाननम् ॥ २४ ॥

कपालं नासिकाञ्चोष्ठं तदनुसारमाचरेत् ।
वटं शान्तं पिप्पलास्यं ध्यानभावप्रदायकम् ॥ २५ ॥

वर्तुलमुग्रभावं च त्रिधाभावसमन्वितम् ।
अङ्गभेदत्रयं मुख्यं सौष्ठवं च पिचिण्डिलम् ॥ २६ ॥

जीर्णदेहे तदा कुर्यात् भावानुसारविग्रहम् ।
वटे लम्बितनासाग्रं पिप्पले सूचीनासिका ॥ २७ ॥

द्विविधा नासिका ध्येया मुख्यभावानुसारतः ।
अधरं द्विविधं कुर्यात् जबाबिम्बफलाकृतिम् ॥ २८ ॥

19. corresponding to the three *guṇas*, *sattva*, *rajas* and *tamas* respectively.
Peaceful face, gentle hands, absence of muscles, always endowed with youthfulness,

20. these are the features of the gentle image (*lāsya-vigraha*).
The characteristics of a powerful image (*ugra*) are beautiful limbs and a fierce face.

21. A terrifying (*bhayaṅkara*) image has scattered limbs and a dreadful face.
The sculpting of the decoration of the parts of the body (of the image) can be done according to one's taste.

22-24a. The expression of the eyes should always be kept in mind, for this is called the life-giving essence (*prāṇa-sūtra*).
The Śilpin should remember especially the four types of eye expression:
like a lotus, like a wagtail bird, like a fish, and in the form of a lotus bud.
The lotus-eye is peaceful, the bird-eye is sharp,
the fish-eye is enchanting, the bud-eye is full of wonder.

24b-26a. The faces are of three types: like a banyan leaf (*vaṭa*), a *pippala* leaf or round.
The forehead, nose and lips should be made accordingly.
The face in the shape of a banyan leaf is peaceful, the face in the shape of *pippala* bestows a meditative mood,
and the round face is fierce (*ugra*). These are the three types with their respective moods.

26b. There are three main types of body: harmonious, corpulent and thin.

27. Thus the image should be made to express the appropriate character and emotion (*bhāva*).
In a banyan-shaped face the nose should be long and in a *pippala* type face the nose should be sharp.

28. These are the two types of nose, which conform to the type of face.
The (lower) lip is of two types: like a china rose (*jabā*) and in the shape of a *bimba* fruit.

चिबुकं वर्तुलं चैव शेफालिफलमाकृतिम् ।
कण्ठो द्विविधः श्रेयश्च कम्बुकुम्भमुखाकृतिः ॥ २९ ॥

प्रशान्तलम्बितं तिर्यक् वक्षो द्विविधं जायते ।
उदरः क्षीणो लम्बाख्यः द्विविधो मुख्यतः क्रमात् ॥ ३० ॥

कटिस्तथा द्विधा प्रोक्ता केशरी वृषभाकृतिः ।
सर्वलक्षणसंयुक्तां ध्यानश्लोकानुसारतः ॥ ३१ ॥

मूर्तिं कुर्वन्ति ये भक्त्या तरन्ति घोरदुष्कृतात् ।
संक्षिप्तं पञ्चकर्माङ्गं न्याससूत्रं हितार्थाय ॥ ३२ ॥

स्थापकज्ञानरूपेण इदं तु चिन्तयेत् सदा ।
उत्कलीस्थपतयः सर्वे द्विश्रेणिकाः मताः सदा ॥ ३३ ॥

विरजामण्डली आद्या माहेन्द्रमण्डली तथा ।
माहेन्द्रमण्डली शिल्पी आगमशास्त्रविद् यथा ॥ ३४ ॥

विरजामण्डलीनां च ज्योतिषी च पुराणिकाः ।
आगमोक्तप्रमाणेन अस्मिन् शास्त्रे विचक्षणः ॥ ३५ ॥

शिल्परत्नाख्यकोषोऽयं शिल्पिनां गोपनं परम् ।
केवलं शिल्पिने देयः न देय इतराय च ॥ ३६ ॥

विश्वकर्माकुलाभ्यासेऽपरस्य किं प्रयोजनम् ।

29. The chin is either round or shaped like a *śephāli* fruit.[1]
Two main types of neck are best: thin, and sloped like the neck of a pot (*kumbha*).

30. The chest is also of two types: calmly erect, and on a slant.
The belly is again mainly of two types: flat or protruding.

31-32a. The hips are said to be of two types: like (the hips of) those of a lion or like a bull.
Those who make images with all the features according to the *dhyānaśloka* and with devotion,
are delivered from even the greatest sins.

32b-33a. *Sthāpakas* should always bear in mind the five stages of image-making briefly described here,[2]
in order to effect the correct delineation of the image (*nyāsasūtra*) – this is the science of architecture.

33b-35a. There are always two classes of *sthapatis* in Utkala:
the first belong to the Virajāmaṇḍalī (northern Orissa) and the other to the Māhendramaṇḍalī (southern Orissa).
The Śilpins of the Māhendramaṇḍalī are knowledgeable in the Āgamas and Śāstras,
while those of the Virajāmaṇḍalī are astrologers and possess knowledge of the Purāṇas.

35b-37a. This wise (author) has followed the rules of the Āgamas in this Śāstra.
This *Kośa* called *Śilparatna* is the supreme secret of the Śilpins.
It is to be transmitted only to Śilpins, not to others.
This text is for the study of the community of Viśvakarmas. Of what use is it to others?

[1] (*Vitex negundo*), i.e. a chin in the shape of two rounded parts cleft in the middle. [2] The five actions comprise: 1. dressing the stone, 2. tracing the lines of the compositional diagram, 3. carving, 4. ornamentation, and 5. bringing out the mood of the image (*bhāva*). Cf. for a similar description, *Vāstusūtra Upaniṣad* I.8, and the respective chapters.

Colophon:

पुरुषोत्तमदेवस्य शुभराजे शुभक्षणे ।
प्रकृत्यङ्के[1] मेषमासि संक्रान्त्यां लिखितं मया ॥

शकाब्दे द्वियुगबाणब्रह्मसंवत्सरे शुभे ।
रचयामि इमं ग्रन्थं स्थपतिकुलहिताय ।
साक्षाद्देवजगन्नाथो विश्वकर्मा स्वयं हरिः ॥

तस्य पादसरोजे तु अयं ग्रन्थः समर्पितः ॥

Colophon of the copyist (MS B):

लेखनकारः नारायण द्विजः पुरुषोत्तमवासी ।
समाप्तश्चायं ग्रन्थः ॥

देवगडपरस्थाने गङ्गराजेन शासितः ॥
ग्रन्थस्य लिपिकारोऽहं अच्युतस्थपतिवरः ॥

दिव्यसिंहस्य राज्याङ्के द्वादशवत्सरे ।
लिखितं पुस्तकं श्रेष्ठं न देयं इतरजने ॥

In Oriya

देवगडमुकामे ए पोथिलेखन
श्रीमाणिकेश्वरी शरणम् ।
समाप्तं शिल्पाङ्गम् ।

Colophon of the copyist (MS C):

श्रीपुरुषोत्तमक्षेत्रमध्ये च शिल्पिनां वसति यथा ।
तथा दाशरथिशिल्पी महापात्रपदान्वितः ॥

लिखितं शिल्परत्नाख्यं कुलज्ञानार्थं केवलम् ।
तीर्थवासुदेवाभिधविमलपरिव्राजकस्वामिना सावाज्ञां
संप्राप्य शिल्परत्नकोष नारायणनाम्ना विप्र शकाब्दे
तुरग दशशते सप्तषष्ट्युत्तरेऽपि मार्गशीर्षे शुक्लपक्षे
दशम्यां तिथौ समाप्य शके १७६७ ॥[2]

ॐ नमो सदाशिवेभ्य श्रीगुरुचरणारविन्देषु ॥ इति शम् ॥
शान्तिः शान्तिः शान्तिः ॥

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[1] सप्तमाङ्के B,C [2] The scribe Nārāyaṇa has wrongly written the Śaka year as शाल १६८७, which does not correspond to the Śaka year given in the chronogram = Śaka 1767.

Colophon[1]

This has been written at an auspicious time on the Sankrānti day of the month of Meṣa in the twentyfifth *aṅka* of the auspicious reign of Puruṣottama Deva[2] (= 28th March 1620).
I am composing this text for the benefit of the community of *sthapatis* in the auspicious year of the Śaka era 1542 (= A.D. 1620).
This text is dedicated with devotion to the lotus feet of Jagannātha, who is the manifest God, Hari, and Viśvakarman himself.

Colophon of the Copyist (MS B):

Nārāyaṇa Dvija, inhabitant of Puruṣottama (Puri) is the scribe. Here ends this text.

In the famous town of Devagaḍa ruled by the Gaṅga king, I the famous architect Acyuta have copied the text. This excellent text has been copied in the 12th Aṅka of Divyasiṃha. It should not be passed on to other people.

(In Oriya) : This book (*pothi*) has been copied in Devagaḍa.

I take refuge in Śrī Māṇikeśvarī.
Here ends the text on architecture (Śilpāṅgam).

Colophon of the Copyist (MS C):

Dāśarathi Śilpin, who dwells in the Śilpin quarters in Śrī Puruṣottamakṣetra, has received the title of Mahāpātra. This *Śilparatna* has been transcribed only for the knowledge of the community. On the orders of the Vimalaparivrājaka Svāmī Vāsudeva Tīrtha the *brāhmaṇa* named Nārāyaṇa has finished (copying) this *Śilparatnakośa* on the *śukladaśamī* day of Mārgaśīrṣa of the Śaka year 1767 (8 December 1845 A.D.). Obeisance to the lotus feet of my Guru (who is) Sadāśiva (himself). This is the auspicious end.

[1] This colophon comes at the end of *Pratimālakṣaṇa* in MS B and at the end of MS C. [2] It cannot be the seventh *aṅka*, see Introduction.

GLOSSARY

Alasā, alasākanyā: indolent, playful maiden, female figures, mostly on the external walls of the temple; v. 121.

Alasābāḍa: projecting wall-part of the portal.

Āmalaka, āmalakī: lit. the fruit of the emblic myrobalan tree; circular crowning part of the temple in the shape of a fluted disk, resembling an *āmalaka* fruit; this element occurs in different sizes at the top of *śikharikās* and on the *koṇaka-bhūmis*; mostly the variant *āmalakī* is used for a smaller size.

Aṃśa: ribs of the *āmalaka*.

Anartha, anuratha: vertical wall-part between the *koṇaka* and *rāhā*, running from the base to the *beki*; one of the *pāga* divisions of the temple.

Anartha śikharikā: small spires on the *anartha* above the *melana*.

Anurāhā: narrow vertical wall-part running from the base to the top of the wall in the *mukhaśālā* and from the base to the top of the *śikhara*, between the *rāhā* and *anartha* and between the *koṇaka* and *anartha*.

Stambha-anurāhā: wall-part of the *anurāhā* decorated with a pillar, usually a *nāga-stambha*.

Anuratha: see *anartha*.

Arcāmūrti: image for worship; v. 451.

Āsana: seat, pedestal.

Avyakta mūrti: "unmanifest image", visualized in meditation; vv. 452–453.

Āyudha: weapon, emblem; topmost element of the temple made of metal or stone, which symbolizes the deity (*triśūla* for Śiva temples, *cakra* for Viṣṇu, etc.).

Bāḍa: Oriya word; wall-part of the temple from *pañcakarma* to *melana*.

Bāḍānta: lit. "end of the wall" (*bāḍa*); the junction between the straight wall-part and the spire, consisting of horizontal mouldings (see *melana*).

Baiṭhi: Oriya term; seat, pedestal.

Bandhanā: string-course, horizontal moulding(s) along a wall.

Bāṅka: Oriya word; arch; Sanskrit *toraṇa*; v. 444.

Beki: Oriya word; neck-part of the temple below the *āmalaka*, also called *kaṇṭha*.

Bhadra: square or rectangular ground-plan.

Bhadra-pīṭha: *pīṭha* laid out on a quadrangular ground-plan.

Bhadramukha: "face of the *bhadra*", referring to the *rāhā* which is the broadest projecting part of the *śikhara*.

Bhārastambha: pillar supporting a weight with a niche at the base; vv. 215–216.

Bharaṭi: Oriya word which denotes the filling of a gap; straight wall between two courses of *pīḍhas* of a tiered roof (*pīḍhacāla*).

Bhayaṅkara: terrifying image. PL; v. 18, 21.
Bhekāsana: sitting posture like that of a frog; v. 356.
Bhitti: wall, also used for a foundation.
Bhitti-koṇaka: vertical chase of the *koṇaka* accompanying each *bhūmi*; v. 279.
Bhittipīṭha: plinth, covering layer of the foundation.
Bhūmi, bhūmikā: lit. ground, earth; horizontal section, especially of the *koṇaka*, crowned by an *āmalakī*; level of mouldings; vv. 278–279.
Brahmarandhra: opening at the centre of the skull, Yogic centre; in the temple, the hole from the top of the *kalaśa* through the *karpara*.
Cakra: wheel, disk, on top of Viṣṇu and Śakti temples.
Cakrapīṭha: large plinth for especially lofty temples, e.g. Koṇārka, replicating the complete *bāḍa*, sometimes with an *upapīṭha* of three mouldings.
Cāla: roof, usually sloping; also called *cālikā*.
Cālakumbha: *kalaśa* on top of the *ghaṇṭa* roof of the *niśā*; v. 225.
Cālamaṇḍana: roof with decorated top, especially a *vajramastaka* decoration.
Pīḍhacāla: roof made in tiers; vv. 226–233.
Candrikā: crowning decoration of the *rāhā* on top of the *vajramastaka*; v. 352.
Caturaṅga: frieze with armies depicted.
Cīrasiṃha: lion at a corner with one head and two hind parts, also called *karṇasiṃha*; vv. 358–359.
Cūla: crest, crowning part of a roof.
Cūlikā: small crest ornament.
Ḍamaru: a kind of drum shaped like an hour-glass, architectural element resembling a *ḍamaru* with a recess in the middle.
Daṇḍa: rod; straight section of the pillar.
Daṇḍa-śikharikā: *śikharikā* below the *rāhā* niche at the level of the *pañcakarma*; vv. 378–379.
Dārubrahma: wooden image of Jagannātha; v. 466, 469.
Dāsīveḍha: row of female figures on a pillar.
Dhāra: edge, chamfer; narrow frame-work, vertical or horizontal, sometimes decorated with beads (*guṇḍikadhāra*).
Dhāraṇī śilā: coping stone; v.334.
Dhāraṇībandha: supporting band.
Dhvaja: flag on top of the temple.
Dhyāna: meditation; v. 455.
Dhyānamūrti: image made according to the description given in the *dhyāna*; vv. 455, 465.
Dikpāla: guardians of the space-directions,
Dīrghaviṣama (*garbha*), or *viṣamadīrgha*: enlarged rectangular ground-plan of a *khākāra* temple; vv. 406–407, 411, 416–426.

Divyastamba: large decorated pillar with eight vertical sections, without a middle string-course; vv. 202–208.
Dvārabandha: door-frame; vv. 438 ff.
Dvārapāla: guardians of the door at the sides of the threshold; v. 450.
Gelaba: creeper or scrollwork with female figures; v. 439.
Gaṇasthāna, gaṇakṣetra: place on the image panel for the secondary deities and attendants. PL; vv. 9, 13.
Garbha: lit. "womb"; body of the spire above the *bāḍānta* or *melana*.
Garbha, garbhadeśa: sanctum, usually called *garbhagṛha*; vv. 450, 463.
Garbharekhā: also called *pāgarekhā*: upward moving line from the *pīṭha* to the *beki* delineating each vertical section (*pāga* or *ratha*).
Gavākṣa: window, on the sides, at the centre of the *rāhā*-part of the *mukhaśālā*; v.161.
Ghaṇṭa, ghaṇṭi, ghaṇṭikā: bell, bell-shaped architectural element.
Ghaṇṭicāla, -cālaka: bell-shaped roof of the *mukhaśālā* or *niśā* of a *pīḍha* temple; vv. 221–222.
Ghaṇṭimālā: string with a bell.
Vajraghaṇṭi: bell in a *vajramastaka*.
Gomukha: "cow's face", vaulted shape of the side of a *khākāra* roof; v. 402.
Gṛha: lit. house; niche.
Gṛhānurāhā: *anurāhā* recess with *gṛhas* on the *śikhara*; vv. 302–303.
Gṛhānuratha: *anuratha* with *gṛhas* on the *śikhara*; v. 284.
Gṛhapaṭṭa: vertical bands below the *gṛha*, dividing the *pañcakarma* into three segments below the *rāhā*; v. 307.
Gulma: shrub, ornamentation of the pedestal.
Guṇḍikā: bead ornament.
Guṇḍikā-dhāra: frame of bead work.
Harimuṇḍa: lion's head, otherwise known as *kīrttimukha*.
Jalakumbhi: pillar in the form of water jars; vv. 209–210.
Jāli, jālika: network, fretwork.
Jāṅgha: Oriya word; derived from Sanskrit *jaṅghā*: lit. leg-portion; straight wall-portion between *pañcakarma* and *melana* or *bāḍānta*; on later temples divided into two parts separated by *bandhanā*. In Orissan terminology *jaṅghā* has not been used, because in Oriya *jaṅgha* denotes only the upper thigh.
Jaḷārāhā: Oriya word; holes in the *rāhā* for ventilation; in Sanskrit *rāhāśvāsa*; v. 351.
Jharābandha: sculpted ornament in the form of pendent buds; v. 171
Jharāgranthi: ornament of a pillar top in the form of intertwined strings; v. 214.
Kalaśa: water-jar; crowning element of the temple in the shape of a stone vase, symbolizing the vase of fullness (*pūrṇakumbha*) which contains nec-

tar (*amṛta*).

Kaṇi, kaṇika: edge, corner, profile, pointed projection.

Kaṇipīṭha: plinth with three mouldings one of which is a central projecting edge.

Kaṇṭha: lit. throat, neck; the circular neck-part of the *śikhara* below the *āmalaka*, also called *beki*.

Kaṇṭhyāmalakī: decoration in the middle of the bell-shaped roof, resembling a necklace.

Karṇa: lit. diagonal; wedge-shaped triangular ornamentation on the edge of an element, sometimes decorated with carvings; e.g. *pīṭhakarṇa*, on a *pīṭha*.

Karṇasiṃha: lion at a corner with one head and two hind parts, also called *cīrasiṃha*; v. 359.

Karpara, kharpara: lit. cup, bowl, skull; slightly curved stone slab covering the roof or the *āmalaka*; smooth vaulted roof on Śakti temples.

Kāruśālā: sculptor's workshop; v. 456.

Kasā kharpara: *kharpara* tied or fastened together by means of intersecting stones; v. 245

Kaulabhaṭṭārakapīṭha: octagonal plinth, stellate ground-plan.

Kautūhala: composite figure of animals or human beings with interlocked bodies, which inspire a sense of wonder; v. 442.

Kaṭi: the waist-part of any architectural element, usually a recess.

Khākāra: vaulted roof; temple type with a single or double vault, used for Śakti temples (cf. Vaitāla). The term is probably derived from *kha* = space, sky, and *ākāra* = form, the vault representing the sky.

Khākāra-khura: where the *khura* has a vault-like upper curve.

Khaṇḍākala: image in a niche filling three fifths of the niche; v. 312.

Khāndi: Oriya term; recess, groove, chamfer, chase between two projecting elements; in Sanskrit called *viśrānti*.

Khañjākharpara: *kharpara* for big temples; v. 244.

Khumbi, khumbikā: Oriya term; diminutive of *khumba*, Sanskrit *skambha*; pillar: small pillar or pilaster.

Khura: lit. hoof; the lower hoof-shaped part of the *pāda*, the first basic element of the *pañcakarma*.

Khuragṛha: niche with figures in the *khura*-part of the *pañcakarma*.

Khuravalli: scroll-work on the *khura*.

Kīrttikauṇapa: demon as enemy of the temple, trampled upon by a *dharmavirāla*; v. 182.

Kīrttimukha: "face of glory"; apotropaic motif of a lion's face with pearls dripping from his mouth, placed above the *vajramastakas*; v. 449.

Koṇaka: outer corner buttress of the temple from the *pīṭha* to the *beki*; also *koṇakapāga*, i.e. projecting vertical division at the corners.

Koṣṭha: grid, diagram consisting of equal squares or rectangles, for an image panel. PL; v. 8.

Kṛtyamūrti: temporary image made of clay; v. 479.

Kumbha: water-jar, vase; second element of the *pañcakarma*, above the *khura*; also on pillars.

Kumbha-kalaśa: also called *kalaśa-kumbha*; type of *kalaśa* on top of the temple; vv. 260b–263a.

Kūṭa rāhā: prominent projection on the *rāhā* of a *khākāra* temple with a summit; v. 421.

Laharapīḍha: corbelled roof.

Lalitastambha: decorated large pillar with vertical divisions, and female musicians at the lower end; vv. 199–201.

Lāsya: gentle, peaceful image; mostly for female images. PL; vv. 18, 20.

Latājāṅgha: wall-portion decorated with creepers.

Latikā: creeper, scroll work.

Līlā mūrti: secondary images representing divine manifestation as a play; v. 452.

Mahāpīṭha: large plinth in the shape of downward turned lotus petals.

Maṇḍala: central area for the main image in an image panel. PL; vv. 9, 14.

Daivamaṇḍala: place for heavenly beings in the upper part of the image panel. PL; vv. 9–10.

Tejomaṇḍala, prabhāmaṇḍala: circle of light, halo of the divinity. PL; vv. 11, 15.

Maṇḍana: ornamentation, decoration.

Maṇḍanā mūrti: decorative image; images placed in the side niches; vv. 451–452.

Maṇḍapa: pillared pavilion.

Maṅgalakumbha: type of *kalaśa* on top of the temple with a belt or girdle in the middle; vv. 266b–268a.

Maṇijāli, maṇijālika: decoration consisting of a network of *vajramastakaś*, see Mukteśvara; vv. 292–294.

Mañjuśrī: type of temple: "the beautiful temple of Śrī (Śakti)", based on the *Śrīyantra*; vv. 362b–396.

Marālikā: frieze with geeze; v. 440.

Marma: centre-point; v. 454

Marmajña: "knower of the essence"; expert in *śilpa*; v. 455.

Melana (in Oriya *meḷāna*): junction; mouldings at the junction of the vertical wall and the spire; also called *bāḍānta*.

Meḷānabho: Oriya term; small *vajramastaka* on top of the *melana* and in the centre of each *pāga*.

Miśragarbha, miśraprāsāda, miśrarekha: *Mañjuśrī* temple in which the *anuratha* is merged with the *rāhā* in the lower part of the *garbha*; v. 373.

Miśrarekha: "mixed *rekha* temple", *Mañjuśrī* temple type, belonging to the *rekha* order, with *vimānikās* on all *pāgas*; v. 375.

Mithuna: couple; v. 442.

Mṛdaṅga āmalaka: *āmalaka* in the shape of a *mṛdaṅga* with flattened central profile.

Mudraka: lit. seal; ceiling; v. 333.

Muhānṭi: Oriya term; derived from *mūhāṃ*, 'face': any crowning projection facing outwards.

Mukhaśālā: front hall of a temple.

Mukhaṭā: Oriya term; derived from *mukha*, 'face': the top frontal projection (see *muhānṭi*).

Muktapadma: pedestal of images in the shape of a full-blown lotus, with petals curving upwards and downwards.

Muṇḍaḷi: Oriya term; crowning part, top of any architectural element.

Mūrtikāra: image-maker, sculptor; v. 640.

Nāga: serpent figure, mostly with human features from the waist upward and with a hood behind the head; vv. 141b–164.

Nāgakanyā: female *nāga*.

Nāgamithuna: *nāga* couple.

Nāgarāja: *nāga* king.

Nāgastambha: pillar or pilaster with *nāga* figures.

Nandāvarta: semi-circular steps; v. 448.

Nārībandha: row of female figures; v. 130.

Nārījāṅgha: part of the *jāṅgha* with female figures; v. 130.

Nartakī: figure of dancing girl.

Nāsa: lit. nose; central vertical chase of the *koṇaka*; v. 280.

Nāyikā: female figure, see *alasākanyā*;

Jāṅghanāyikā: female figures on the *jāṅgha*.

Niḥśvāsapatha: hole, passage for air, passing through the centre of the *kharpara*.

Niśā: niche, lateral shrine on the *rāhā*, sometimes with two storeys; the word may either be a contraction of Sanskrit *niśānta*, dwelling, house, or a short form of *niśā-gṛha*, sleeping-room (from *niśā* = night), the resting-place of the *mūrtis*; vv. 189–198.

Niśādhāraṇī: *pīṭha* supporting the niche, or supporting pillars.

Niśāgṛha: lower of the two niches on the *rāhā*.

Niśāgumpha: lateral shrine with a corbelled roof.

Niśāmaṇḍapa: upper niche.

Niśāmūrti: image placed in the niche.

Nāśāpīḍha: tiered roof of the *niśāmandira*; vv. 218b–225.

Niśāpīṭha: *pīṭha* below the niche.

Niśāstambha: pillar or pilaster framing the niche

Niśākala: image filling a whole niche; v. 311.

Nyāsakarma: composition of an image panel; PL; v. 16.

Pāda: base, foot; the lowest division of the temple structure.

Pābhāga: the *pāda*-division of the temple.

Pādaccheda: incisions in the *pāda* to depict lotus-petals, ledge; cf. *varāṇḍi*.

Padma: lotus, emblem of Sūrya.

Padmapīṭha: lotus-shaped-plinth with a slanting doucine.

Pāga: vertical projecting division of the wall and spire of the temple; corresponding to the *ratha* in the ground-plan.

Pāgarekhā: vertical line extending from the *pīṭha* to the *beki* and delineating each vertical section (*pāga* or *ratha*), also called *garbharekhā*.

Pallava: leaves, pendent leaf-ornament.

Pañcakarma: lit. the five actions (elements); the base-mouldings consisting of five parts; generally applied to any base-mouldings.

Pañcāyatana: temple type with one central and four corner shrines; v. 320.

Pañjara: lit. "cage" or "skeleton"; compositional diagram of the image; vv. 453–454, PL; v. 7.

Pārśvamandira: lateral temple, niche.

Paryaṅkastambha: pillar in the shape of a lamp stand; vv. 211–214.

Pātāla-loka: nether world, dwelling place of the *nāgas*.

Paṭṭa: flange, band, with or without carving.

Paṭṭi, paṭṭika: fillet, narrow band.

Phaḍaka: Oriya word; pendent ornamentation resembling lotus petals.

Pheṇī: projecting profile curving upwards, resembling a serpent's hood (*phaṇa*); cyma, often carved with lotus petals; one of the mouldings of the *melana*.

Pheṇibandha: band of *pheṇī* ornamentation.

Phuli: Oriya word, derived from *phula*, flower: roll-moulding of the *melana* with floral ornamentation.

Pīḍha: temple-type with a tiered roof; horizontal course of pyramidal roof aligned in steps.

Pīḍha-cāla: roof made of *pīḍhas*.

Piṇḍi, piṇḍikā: pedestal.

Pīṭha: plinth of the temple on top of the foundation, below the *pañcakarma*; base, pedestal.

Pīṭhikā: pedestal.

Pīṭhikājāli: network ornamentation on the *anuratha* of a *vajragarbha* temple; v. 294.

Pīṭhikā kharpara: *kharpara* shaped like an upturned bowl.

Pūrṇakumbha: vase of plenty; *kalaśa* on top of the temple with overhanging leaves; vv. 263b–266a.

Puruṣa: cosmic Man, the universal being in human form, model for the temple, complete in sixteen parts.

Rāhā: Oriya word; lit. "path, road"; central broad vertical projection of the *śikhara*; probably so-called because it resembles a broad path leading up to the pinnacle.

Rāhāsiṃha: lion placed on the front *rāhā* on top of the *vajramastaka*; vv. 335–340; 347–348.

Rāhātuṅga: *śikharikā* on the *rāhā* ; also called *tuṅgamandira*; vv. 329–330.

Ratha: lit. chariot; projecting divisions of the temple shown in the groundplan, corresponding to the *pāgas* on the vertical plane; e.g. *pañcaratha*, a temple with five projections.

Rathamukhya: a type of temple with *śikharikās* on each *pāga*; vv. 290–291.

Rekha: north-Indian temple type with a straight spire, spire with a continuous curvature. The text mostly uses the masculine form *rekha* because it is identified with the *puruṣa*.

Rekharathaka: small *vimānikā* of *pīḍha* or *khākāra* type; vv. 397–400.

Rekhā: line.

Rekhākarmāṅga: drawing of lines for the compositional diagram of the image; PL; v. 7.

Rekhānyāsa: lay-out of the lines of a compositional diagram; PL v. 17; line, row, outline.

Śākara: door frame or lintel; v. 313.

Sakhībandha: lit the row of female companions (of the main deity); row of female figures on the *niśā* pillar; v. 381.

Śālā, mukhaśāla: hall, the front hall of a temple, also known as *jagamohana*.

Sama-bhadra: square-shaped ground-plan of *khākāra* temple; vv. 406, 409.

Saptāṅgagarbha: temple with two *koṇakas*, two *anarthas*, two *anurāhās* and *rāhā* on each face, between the top of the *śikharikās* and the *viṣama* (*Mañjuśrī* temple); vv. 386–387.

Saralāvarta: straight steps; v. 447.

Saumyabhadra: square ground-plan of the temple with stepped projections.

Śikhara: spire; sometimes applied to the entire *rekha* temple.

Śikharaniśā: niche on the *śikhara*.

Śikharikā: miniature spires placed on different parts of the temple structure; also called *vimānikā*.

Śilpa: art, architecture, sculpture.

Śilpavidyā: science of *śilpa*.

Śilpin: artist, sculptor.

Siṃhapīṭha: type of plinth with upward and downward triangular projections resembling lions' teeth, sometimes with a lion's figure at the corner.

Śrīcakra: fundamental *yantra* of the Śakti tradition.

Stambha: pillar, column, pilaster.
Sthāpaka: architect, sculptor.
Sthāpaka-tattva: architecture, principles of architecture.
Sthapati: architect, sculptor; vv. 461–464.
Śūla, triśūla: trident, on top of Śiva and Śakti temples.
Toraṇalakṣmī: figure of *gajalakṣmī* at the upper centre of the door frame; v. 449.
Trikarma: element with three mouldings.
Udarakṣetra: belly-part of the bell-shaped upper roof; large central section of the *garbha*.
Uḍupa-cāla: raft-shaped roof supporting the *khākāra* on a Vaitāla temple; v. 422.
Ugra: powerful image; PL vv. 18, 20, 26.
Upapīṭha: subsidary plinth (*pīṭha*) below the main *pīṭha*.
Upaśikhara: miniature *śikharas* on the *anartha*; vv. 288–291.
Vāhana: vehicle of the deity; PL v. 12.
Vaitāla: *Khākāra* temple of *dīrghaviṣama* type with two broad vaulted roofs, one above the other; vv. 416–427.
Vājistambha: pillar with a horse in the middle part; v. 217.
Vajrabhairava: figures of Bhairavas flanking the *vajramastaka*.
Vajragarbha: type of temple with *vajramastaka* ornamentation on the *rāhā* and *anartha*, creating a *jāli*-pattern; cf. Mukteśvara; vv. 292–303.
Vajraghaṇṭi: bell in a *vajramastaka*.
Vajrakṣetra: place of the *vajramastaka*; v. 344.
Vajramuṇḍa, vajramastaka: prominent ornament on the *rāhā* and smaller varieties of this on other parts of the temple, such as the *khura, gṛha* etc. The motif is of *caitya*-medallion shape consisting of concentric circles or trefoil arches, which rest on a pedestal. It often contains a head (*muṇḍa*) at the centre, with strings of pearls issuing from a *kīrtti-mukha* above, and flanked by various figures. Sometimes the term *bho* is used, which seems to be a contraction of *bhairava*. The motif serves to protect the temple and render it invulnerable (diamond-like, hence *vajra*).
Vajramudra: first ceiling; v. 332.
Vajrapuruṣa: images of Bhairava flanking the *vajramastaka*; v. 343.
Valāpīṭha; *vartulapīṭha*: plinth containing one or two roll-mouldings.
Valaya: lit. ring; any roll-moulding, either plain or ornamented.
Varāṇḍi: ledge; from *varaṇḍa*.
Vasākharpara: *kharpara* for small temples; v. 243.
Vasanta: lit. spring; horizontal decorative band with scrollwork, top-moulding of the *pañcakarma*.
Vaṭuśikhara: *śikharikā* on the *rāhā* of a *Mañjuśrī* temple placed inside a larger one, which is called the mother *śikharikā* because it resembles a mother holding a child in her lap; v. 370.

Vimāna: *śikhara* spire of the temple or the whole temple structure; lit. vehicle.
Vimānagarbhaka: *Mañjuśrī* temple with *vimānikās* on all the *pāgas*; v. 371.
Vimānamauli: temple with a crown of *vimānikās* (*Mañjuśrī*); v. 392.
Vimānikā: miniature *vimāna* spires as elements of the temple structure; see also *śikharikā*.
Virāla, virāja: corresponding to *vyāla* in other texts: imaginary composite figure with features of a lion, elephant, deer or man, arranged in different combinations, which tramples on an elephant or demon; used primarily as apotropaic motif for the temple. Placed in the recesses on the *jāṅgha*. The word is derived from Sanskrit *biḍāla*, cat; vv. 174–188.

Dharmavirāla: *virāla* with elephant or lion's head, trampling on a demon.

Gajavirāla: *virāla* with elephant head trampling on an elephant.

Mṛgasiṃha: *virāla* with a deer's horns (black buck).

Siṃhavirāla: *virāla* with lion's head.

Viṣamapāṭa: plain slab, top layer of the *viṣama*; v. 353.
Viśrānti: lit. place of rest; chamfer, chase between two projecting elements. See *khāndi*.
Viṣama: lit. unequal; a quadrangular shape; uppermost slanting part of the *śikhara* supporting the *beki*, which remains uncarved.
Viṣama bhadra: rectangular ground-plan of a *khākāra* temple; vv. 406, 408.
Vyakta mūrti: manifest image; vv. 452–453.
Vyoma-paṭṭa: topmost band of the *pañcakarma* mouldings, with scroll work and sometimes with figures (see Jagannātha temple, Puri); also called *vasanta*.
Yugmabandha: ornament of the portal consisting of a pair of intertwined *nāgas* (see Koṇārka portal); v. 151.
Yūpa: sacrificial post, installed after building a temple; vv. 457b–461.
Yūpakumbha: *Yūpa* on top of the temple in the place of the *kalaśa*; vv. 256–260.

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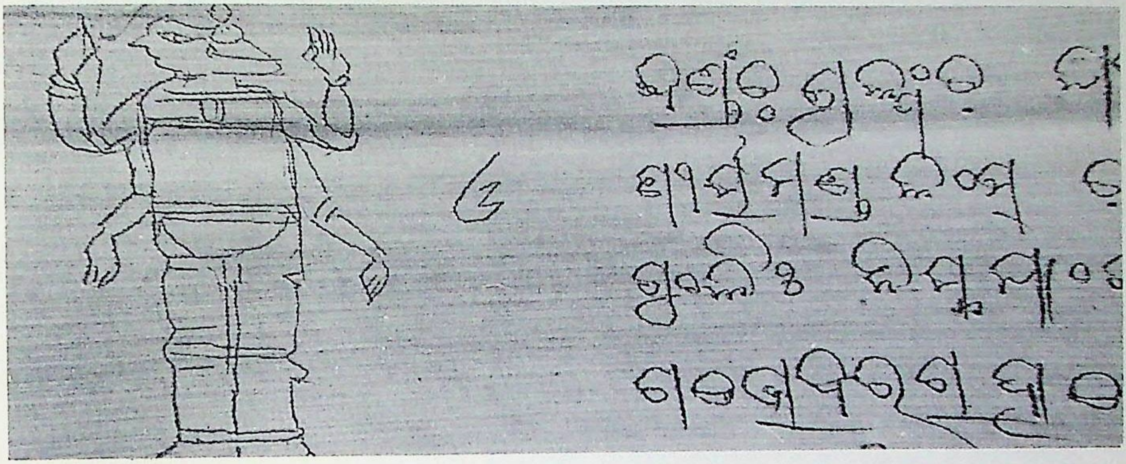
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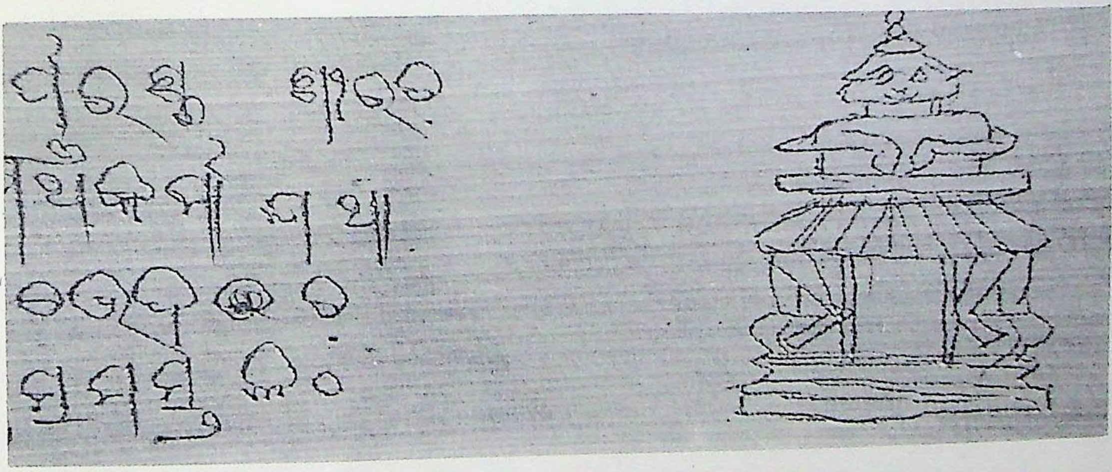
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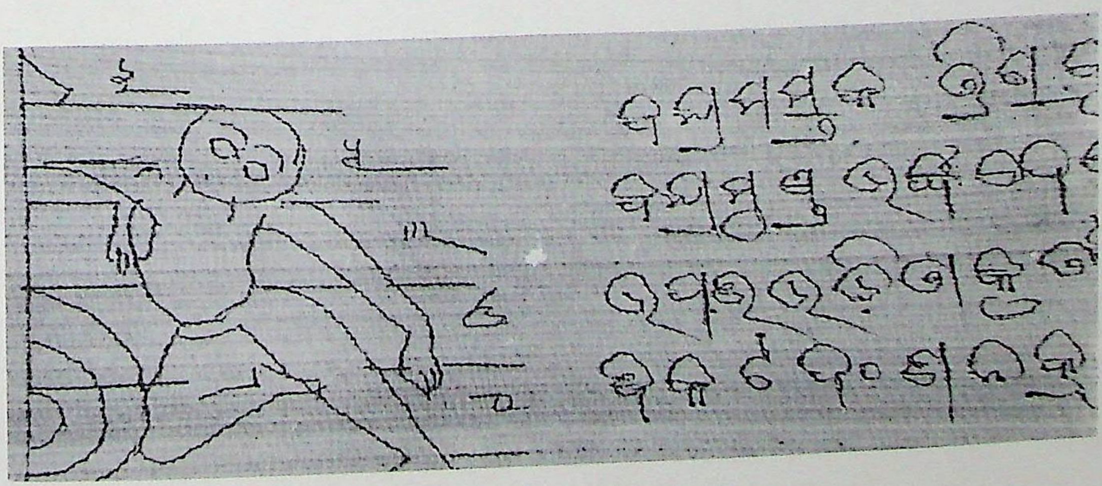
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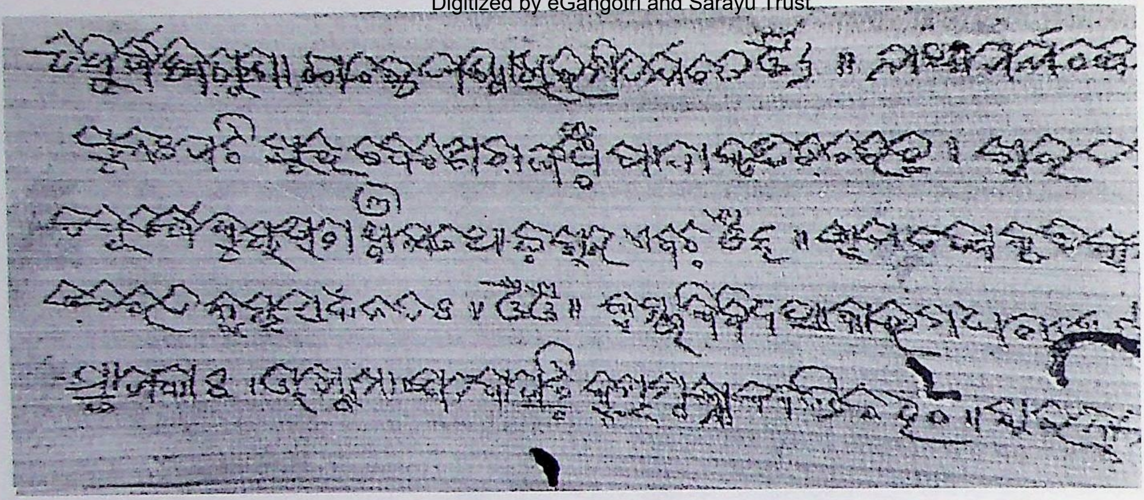
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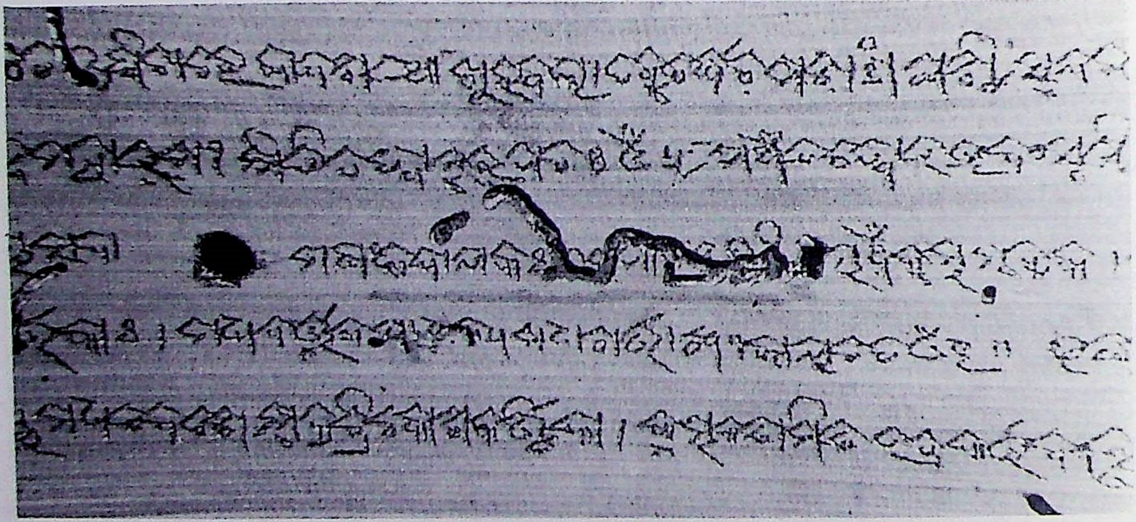


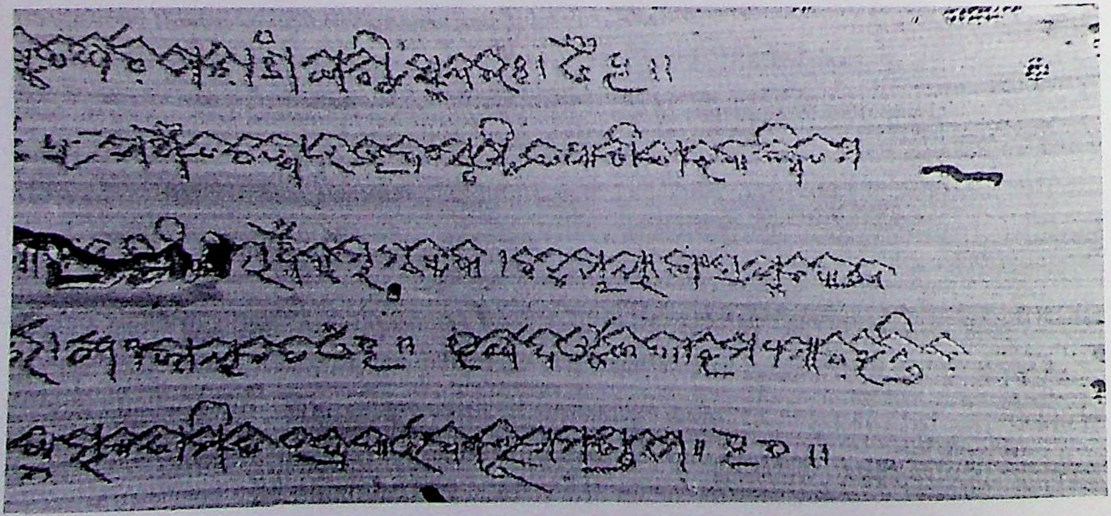
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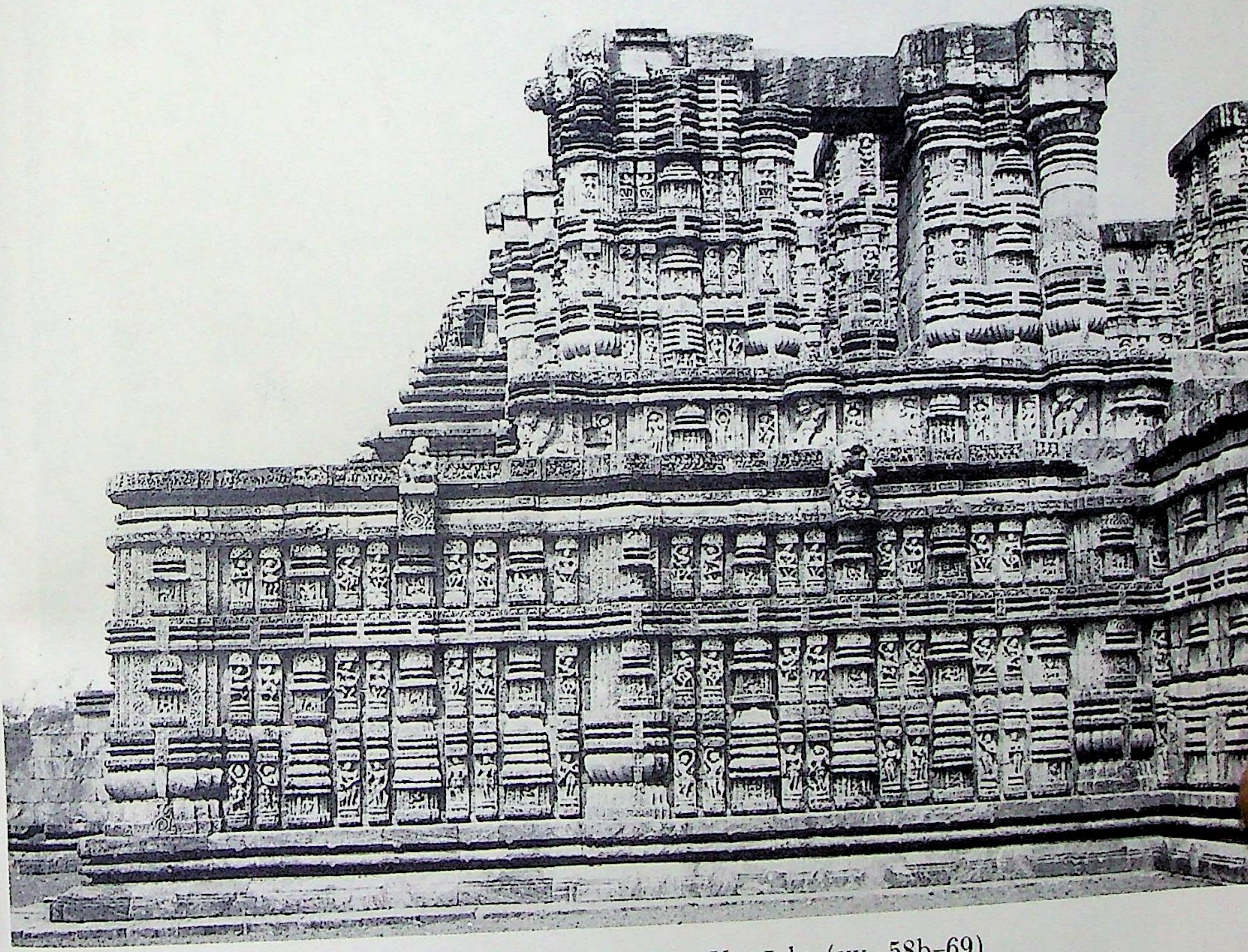
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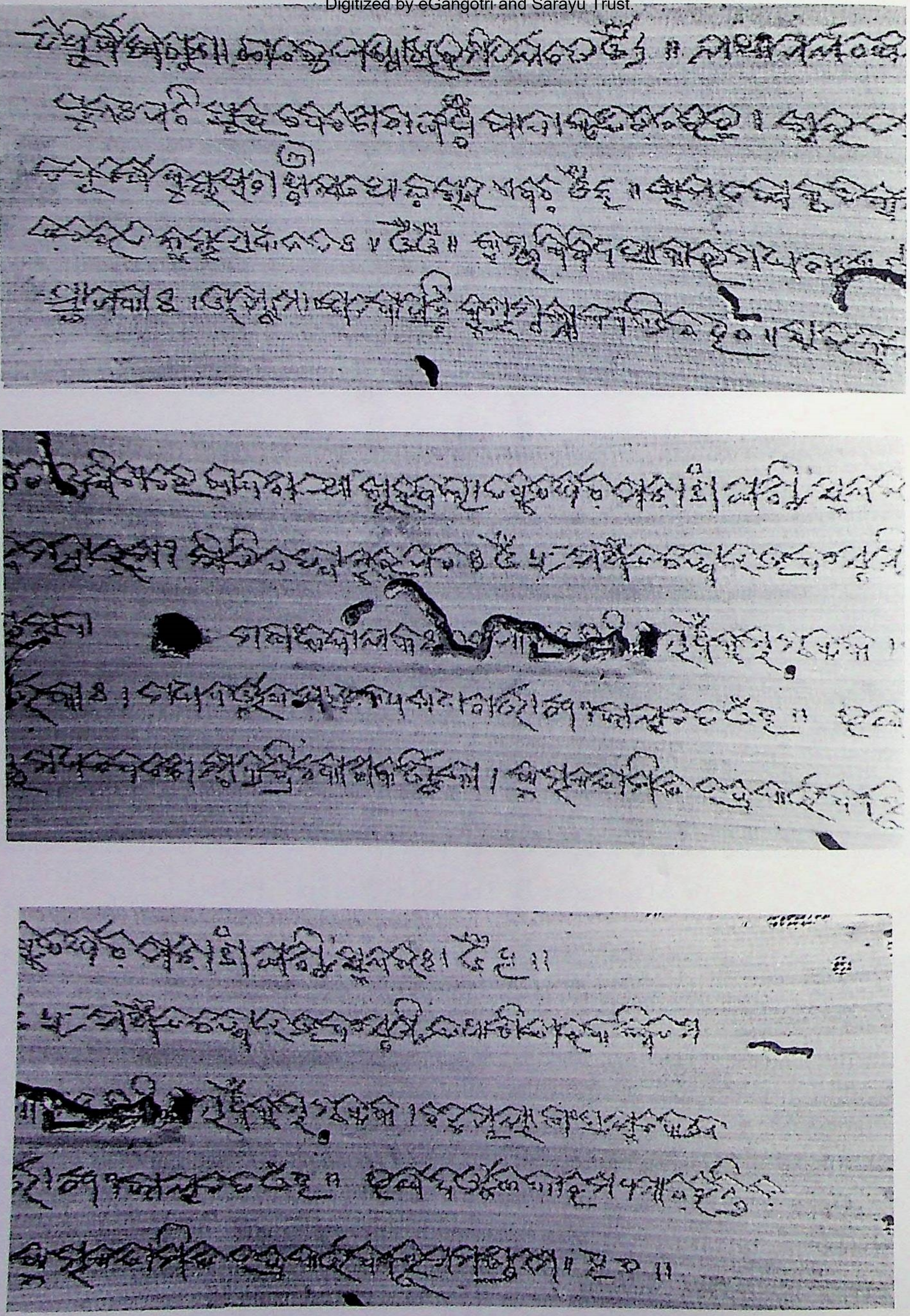




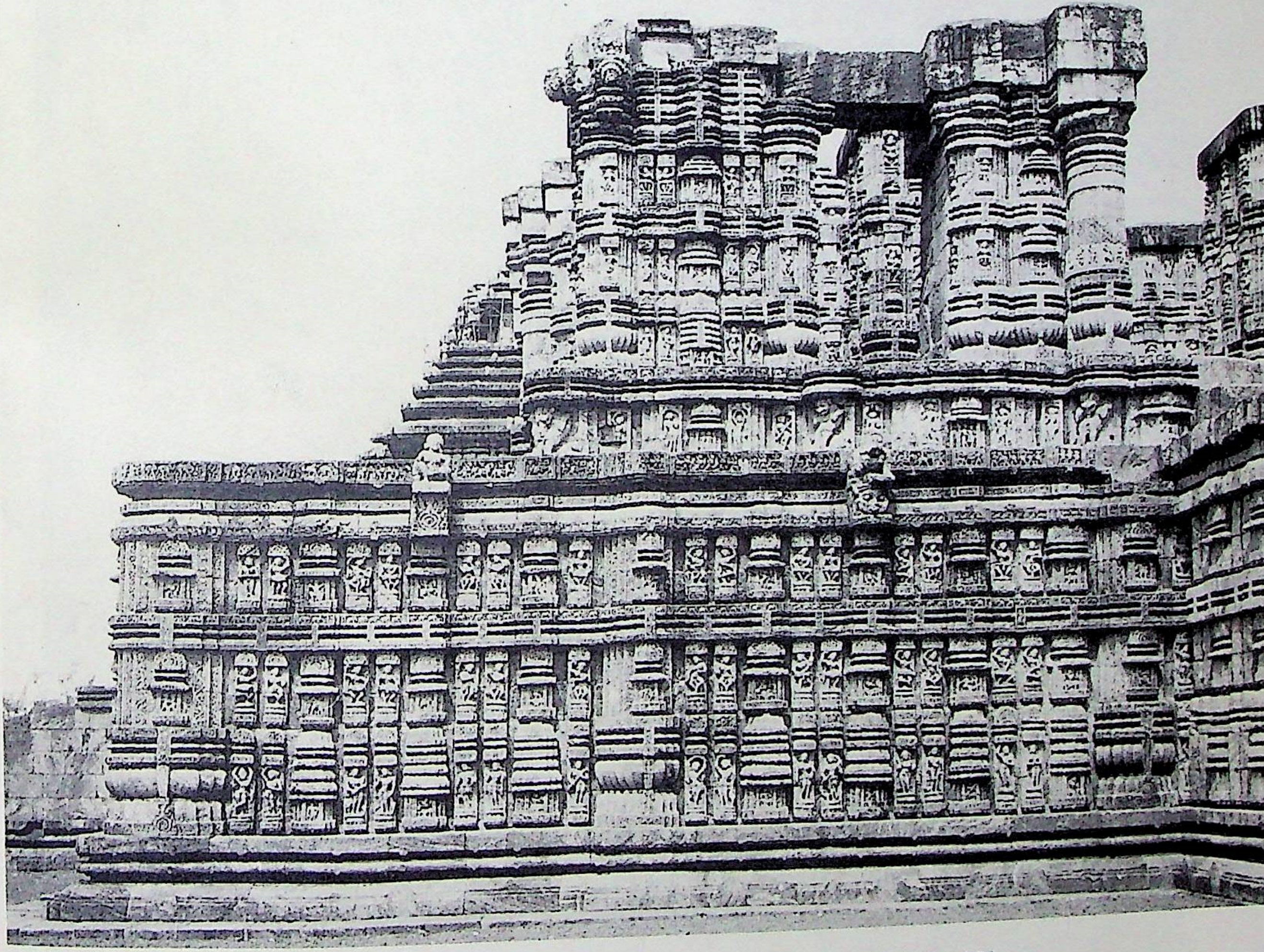
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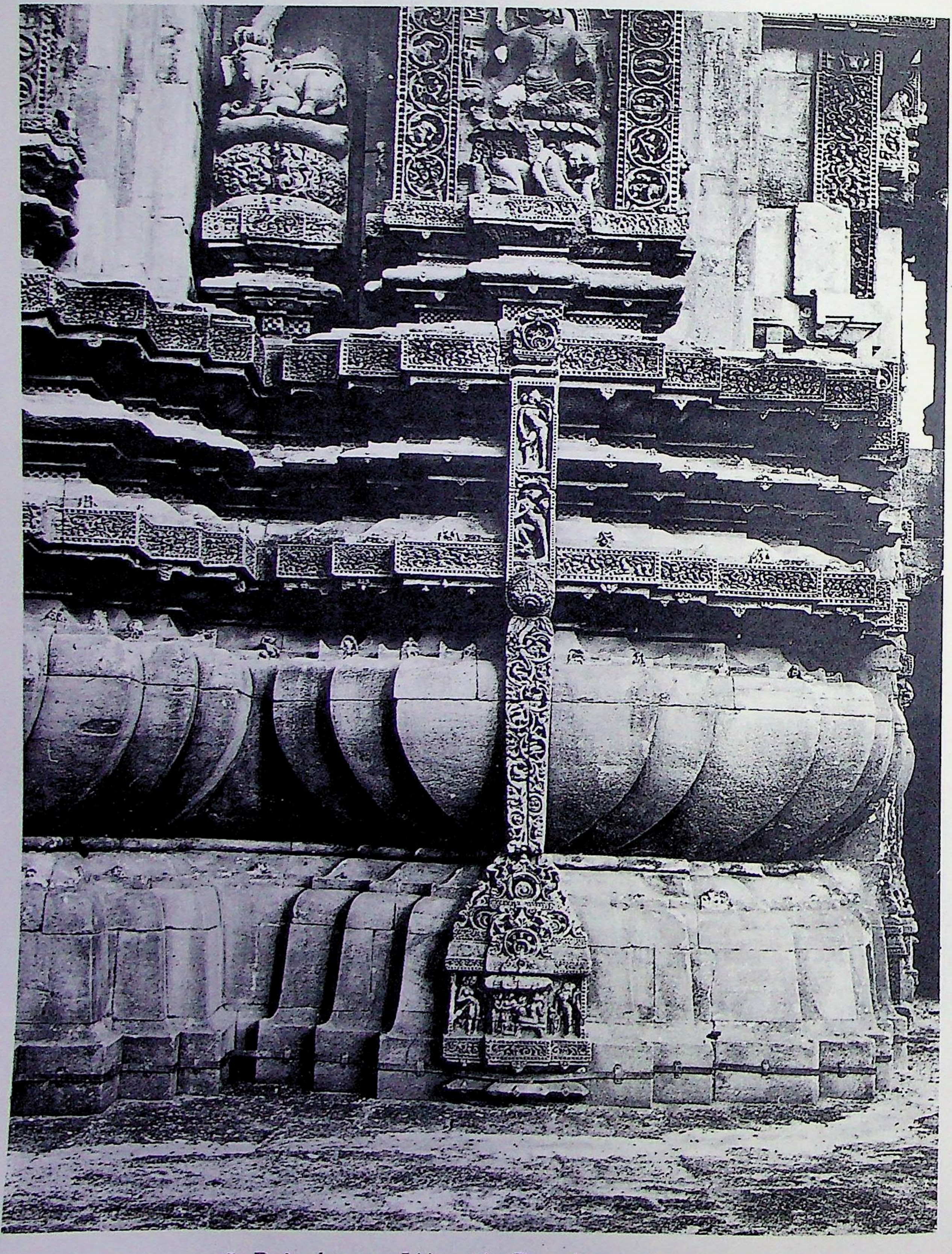
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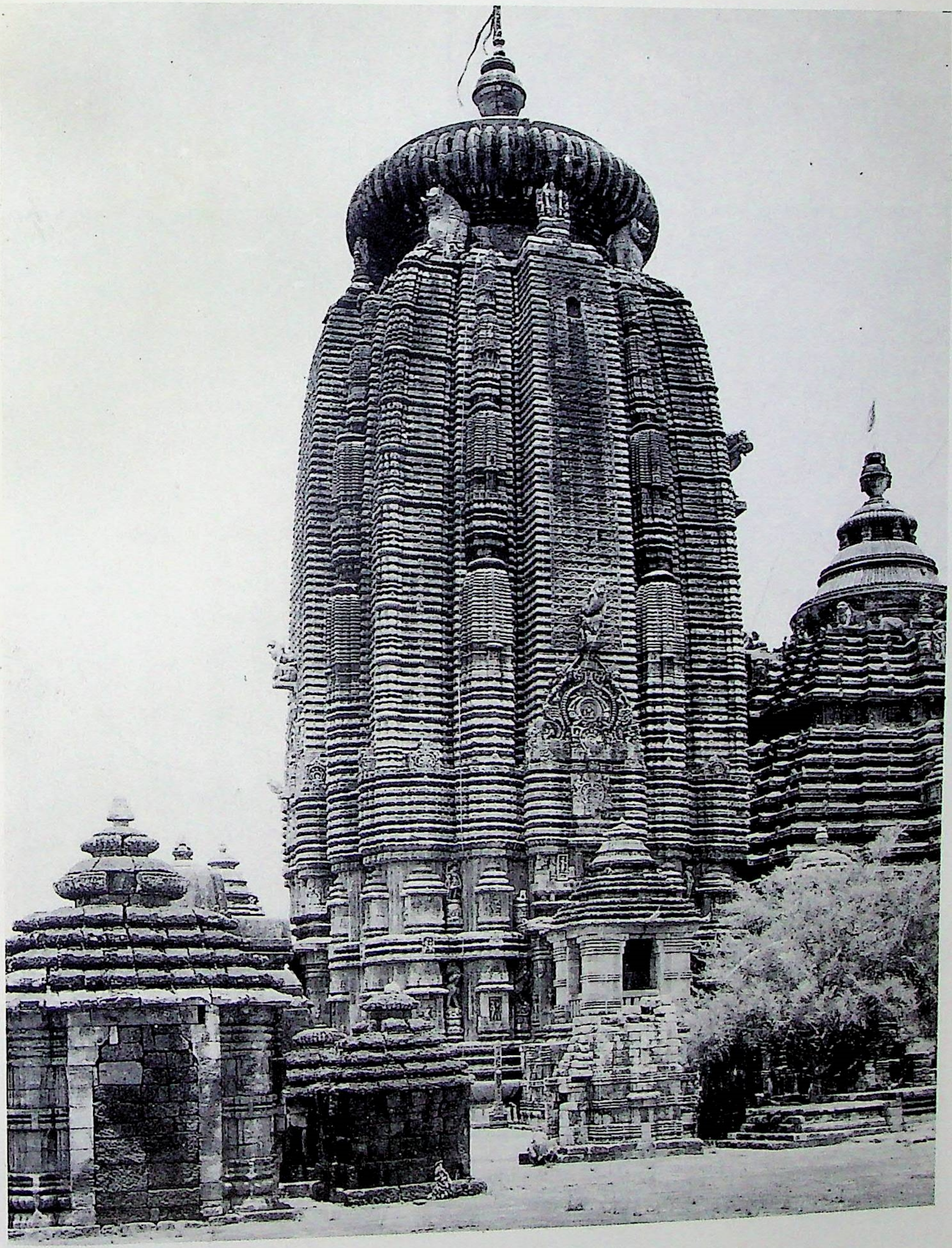
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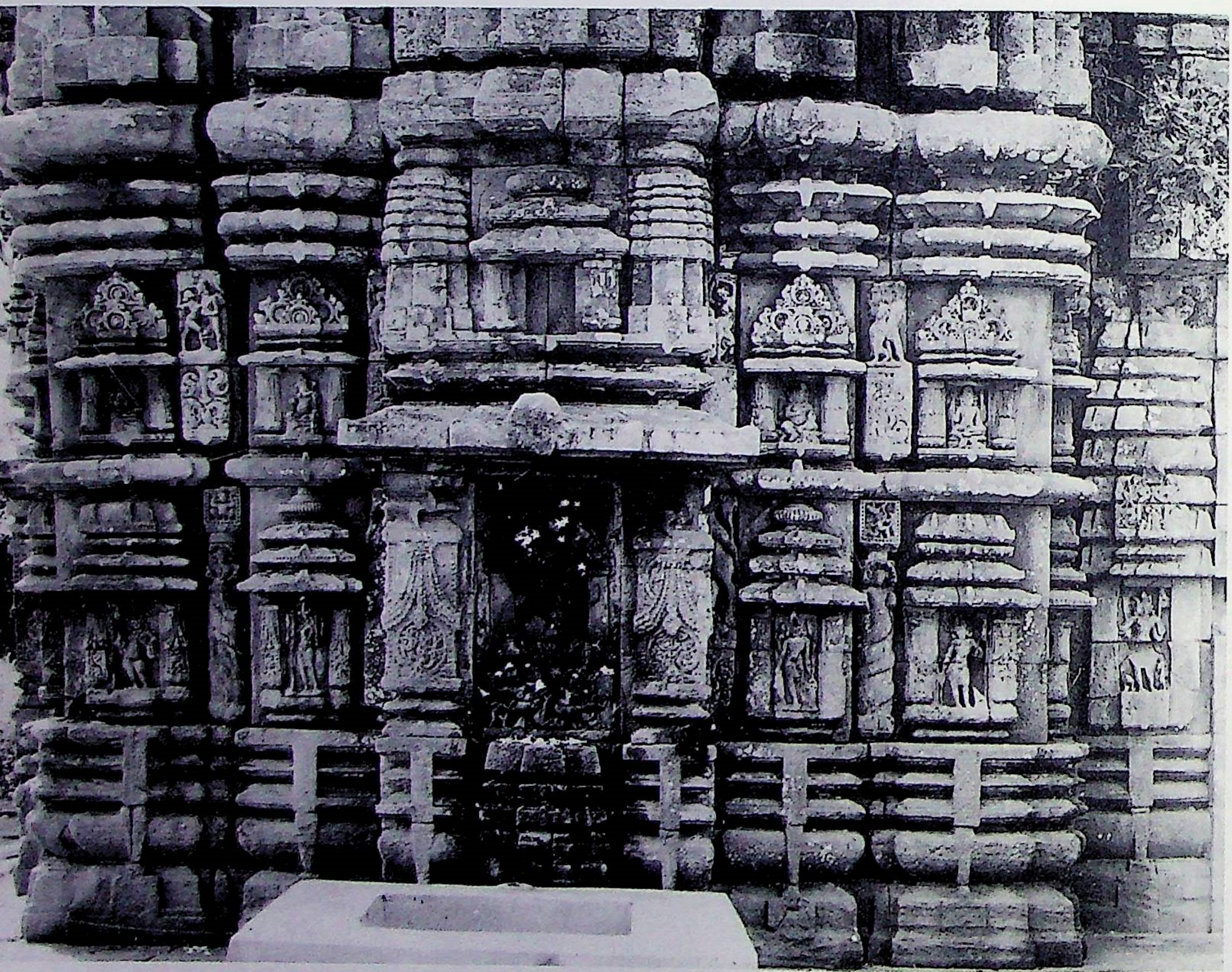
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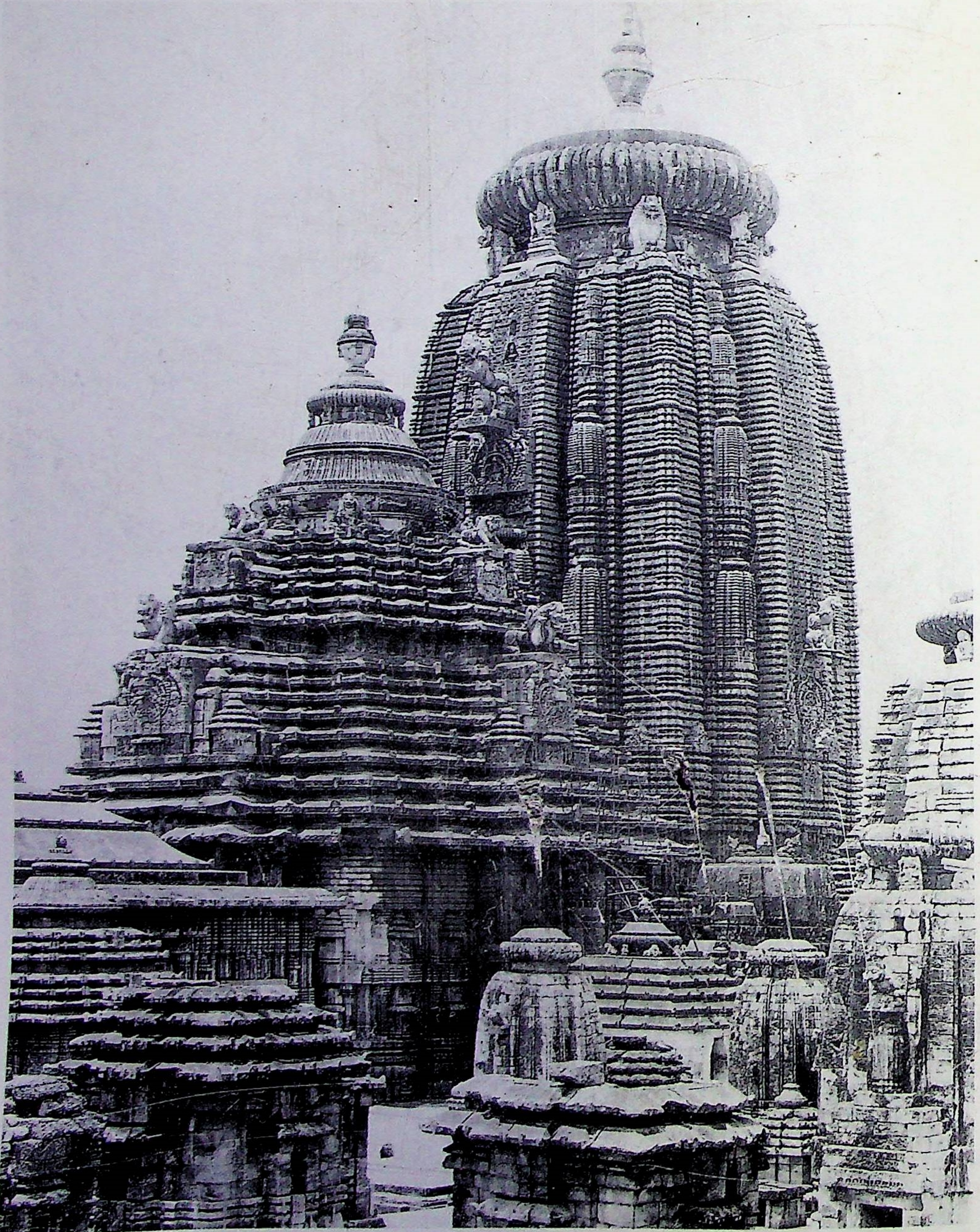
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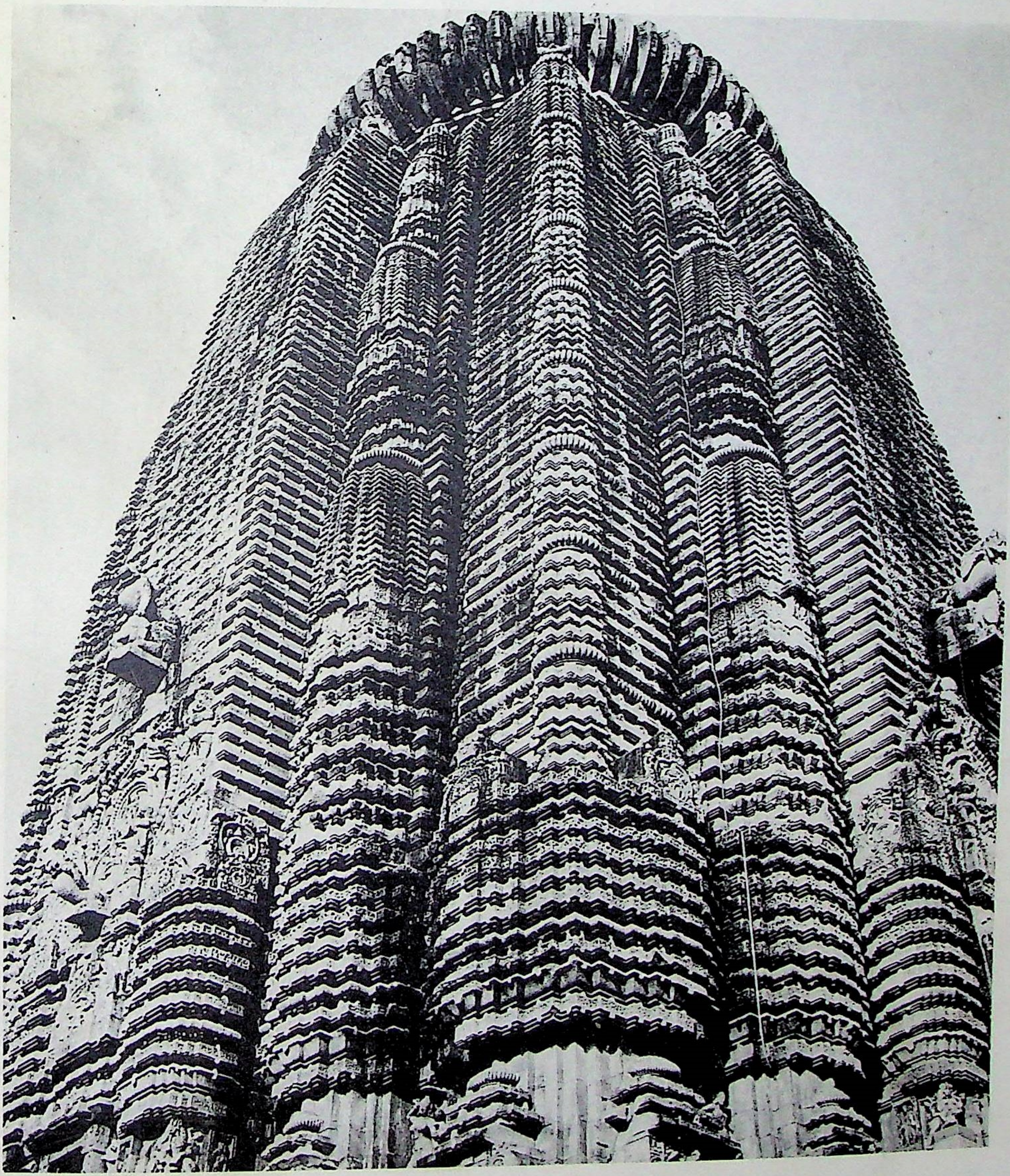
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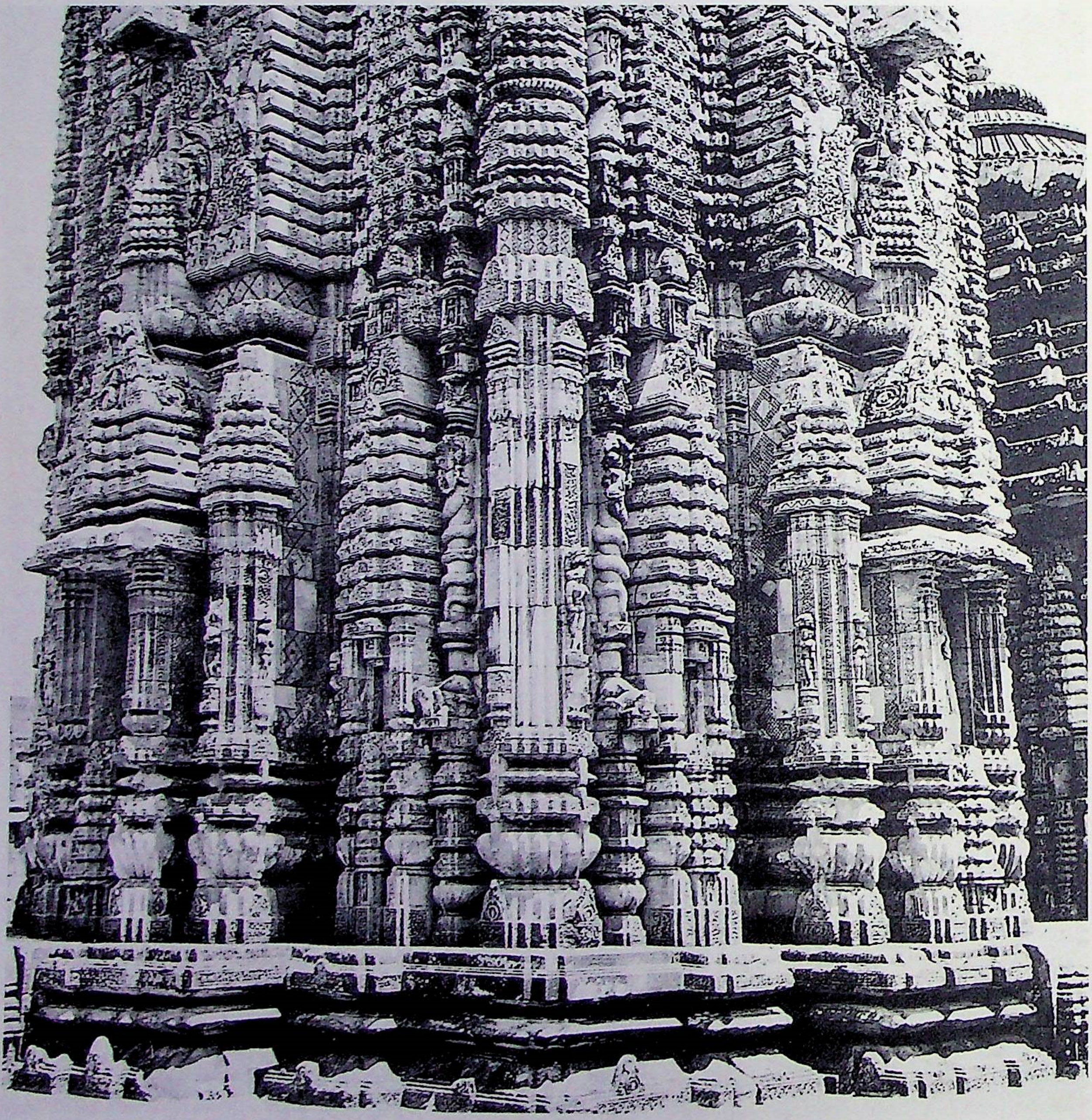
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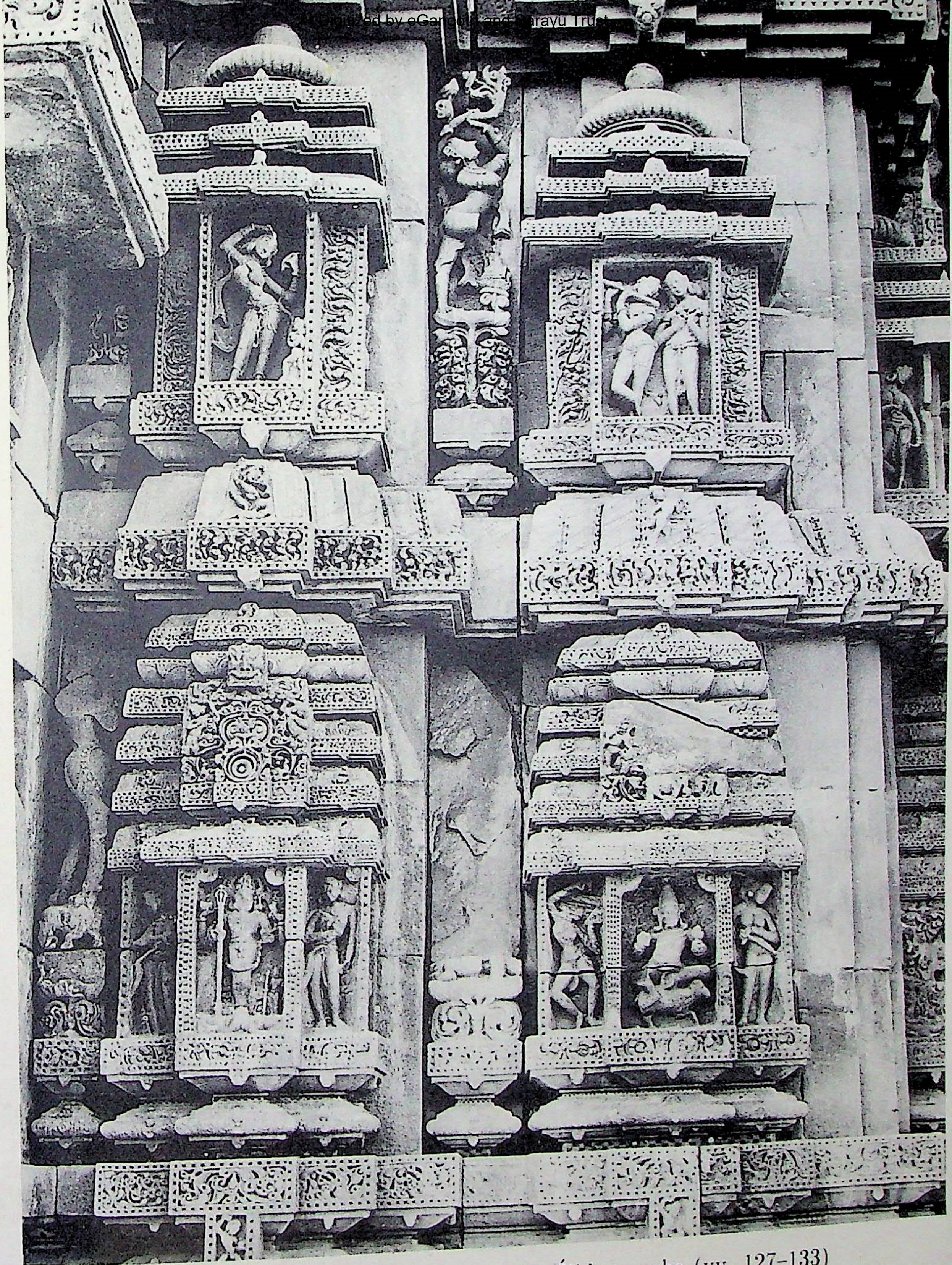
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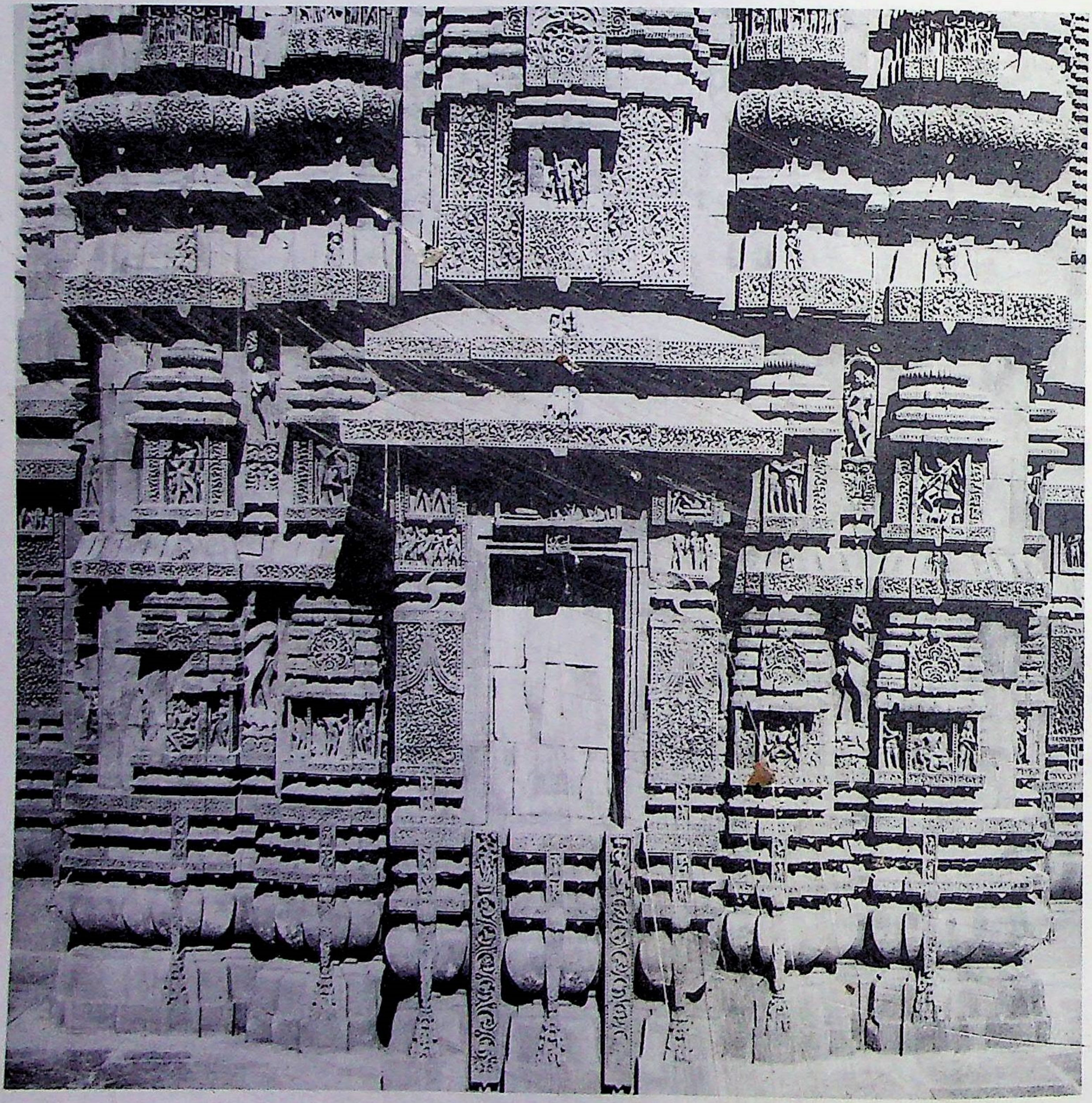
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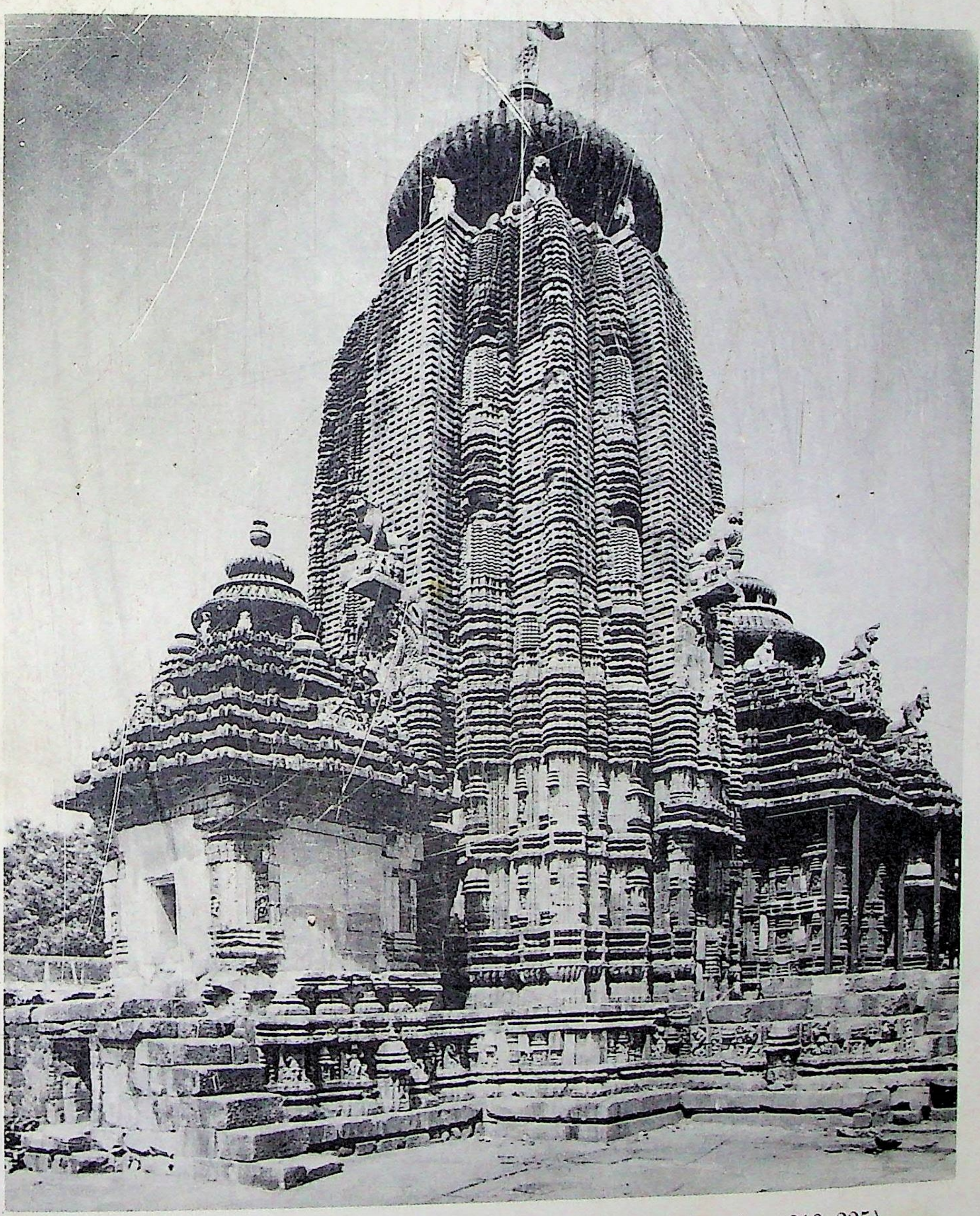
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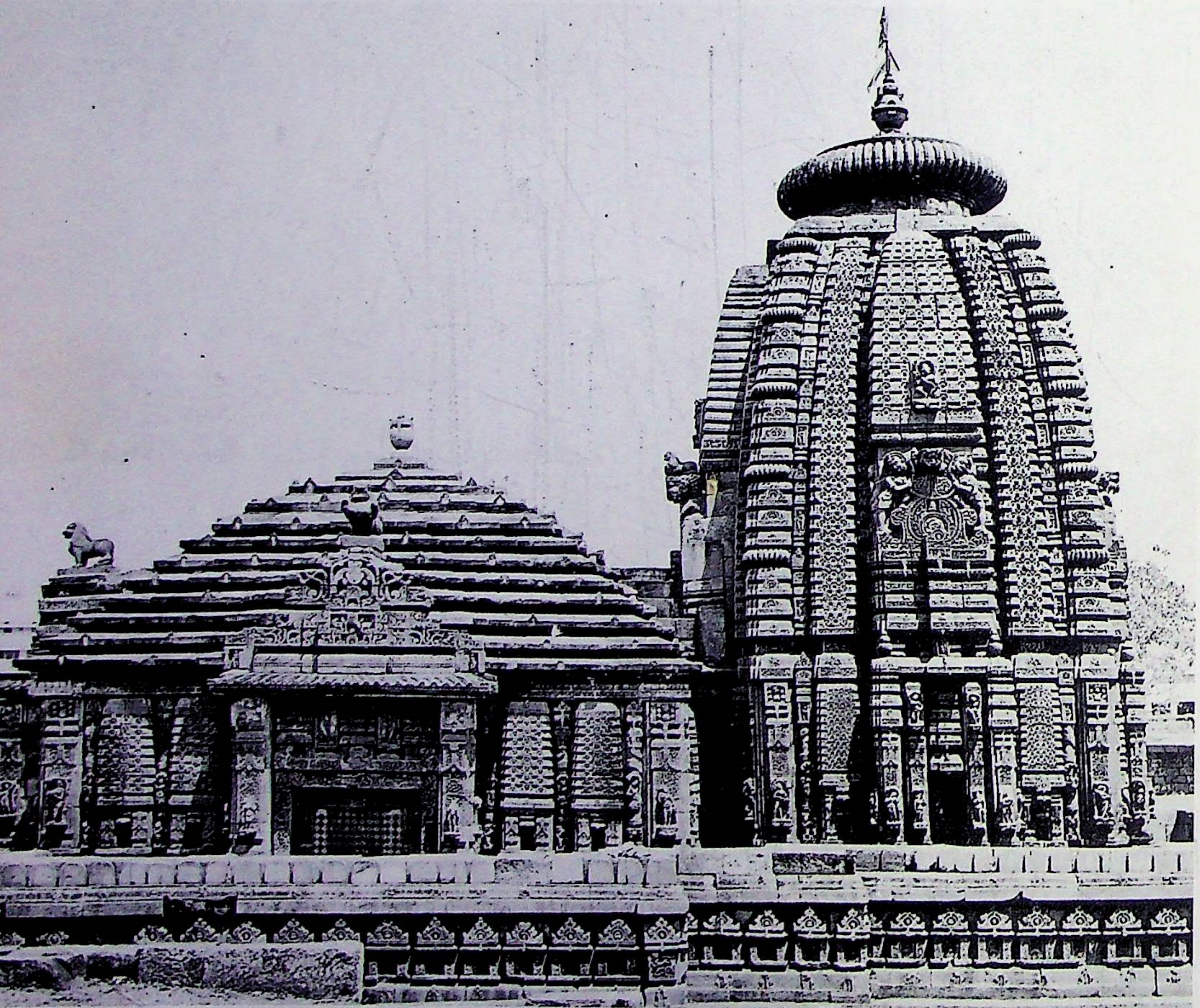
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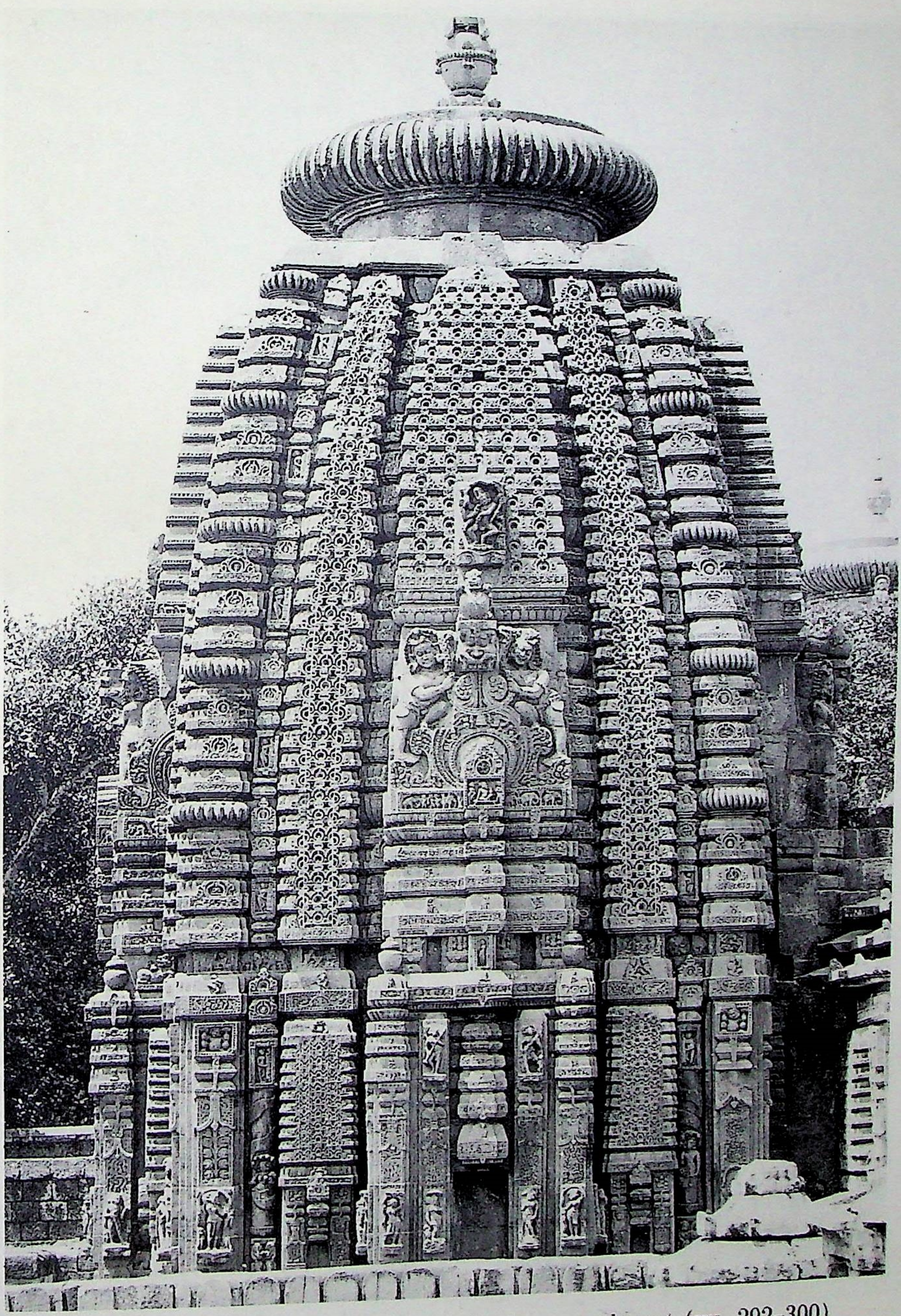
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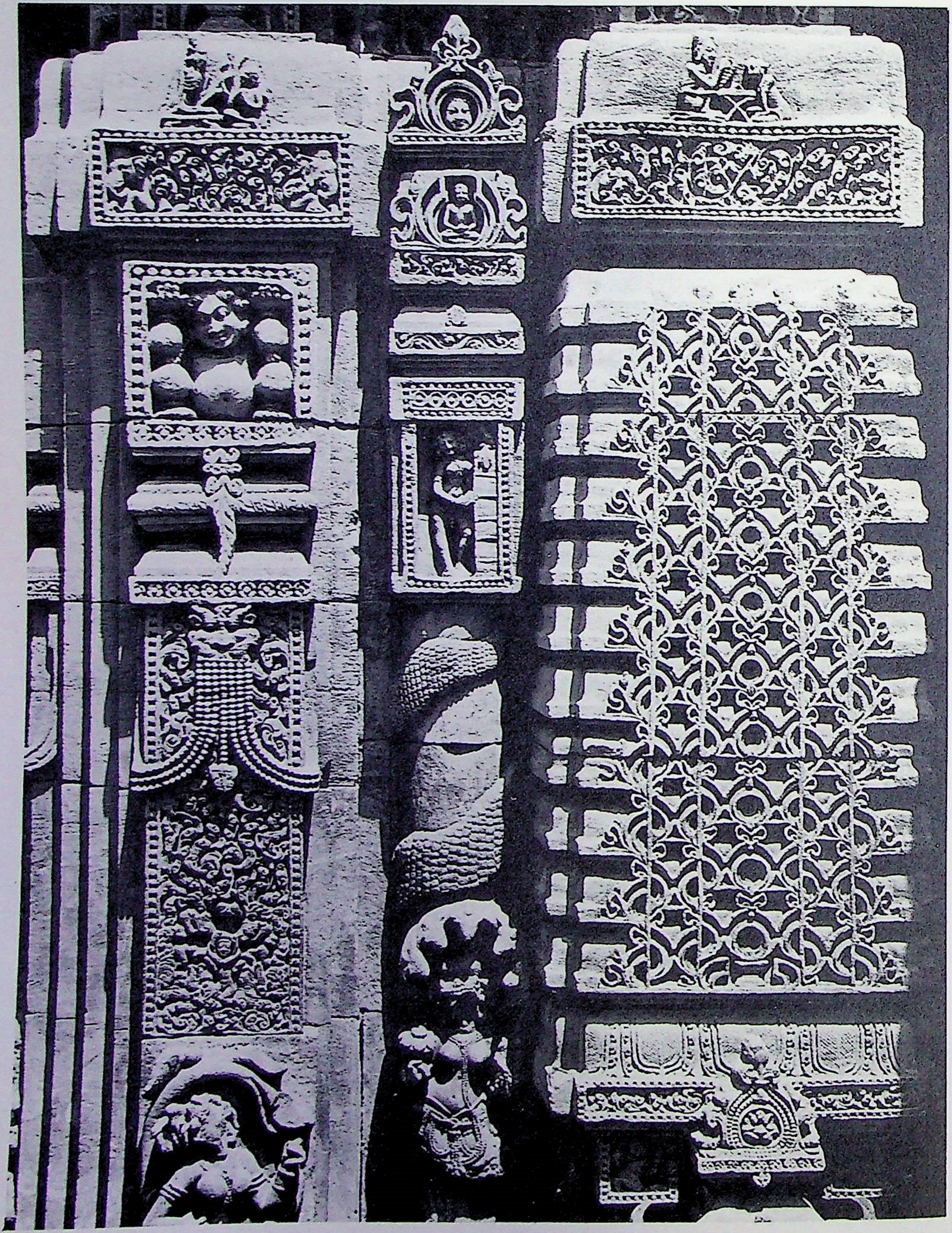
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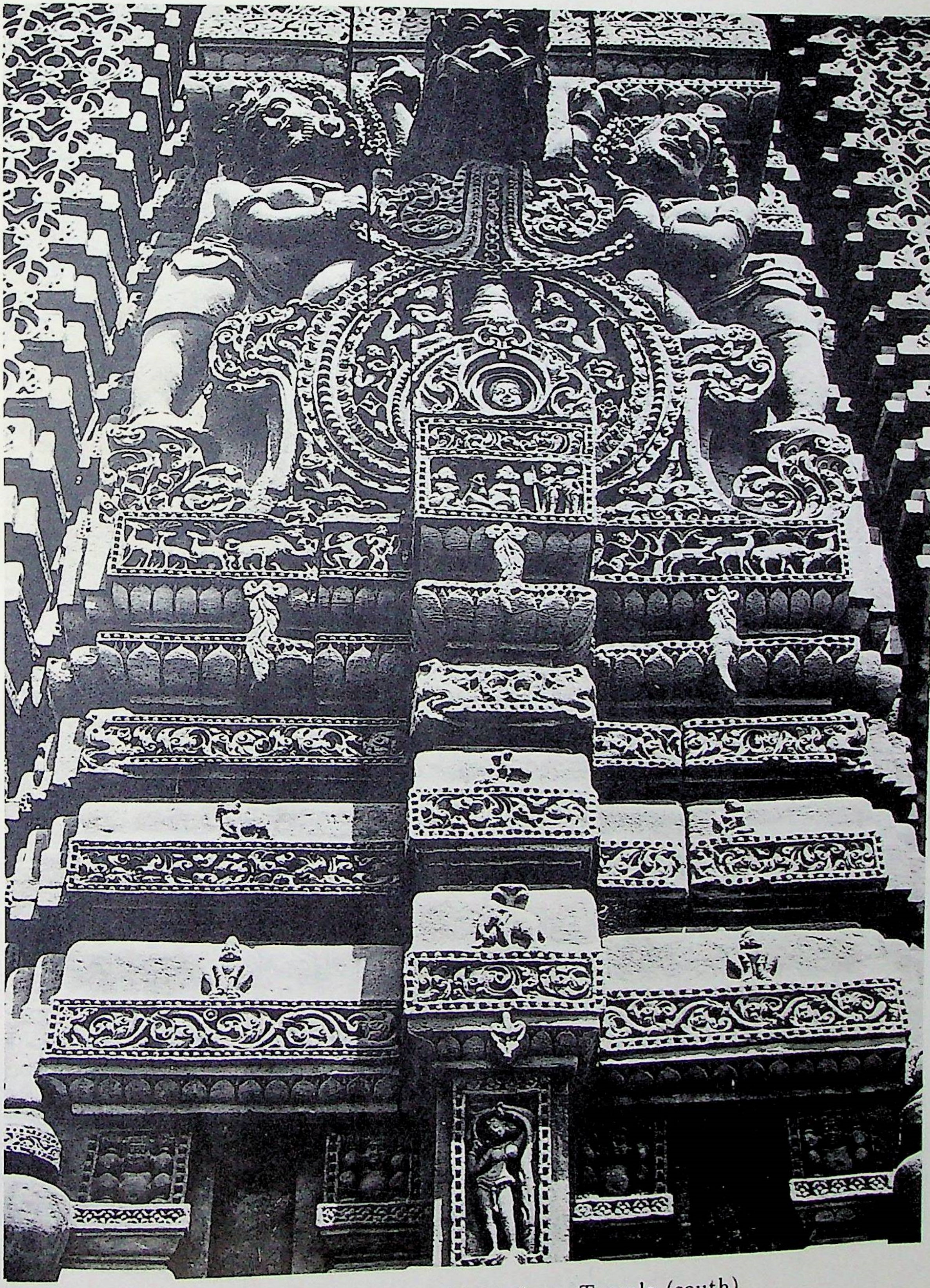
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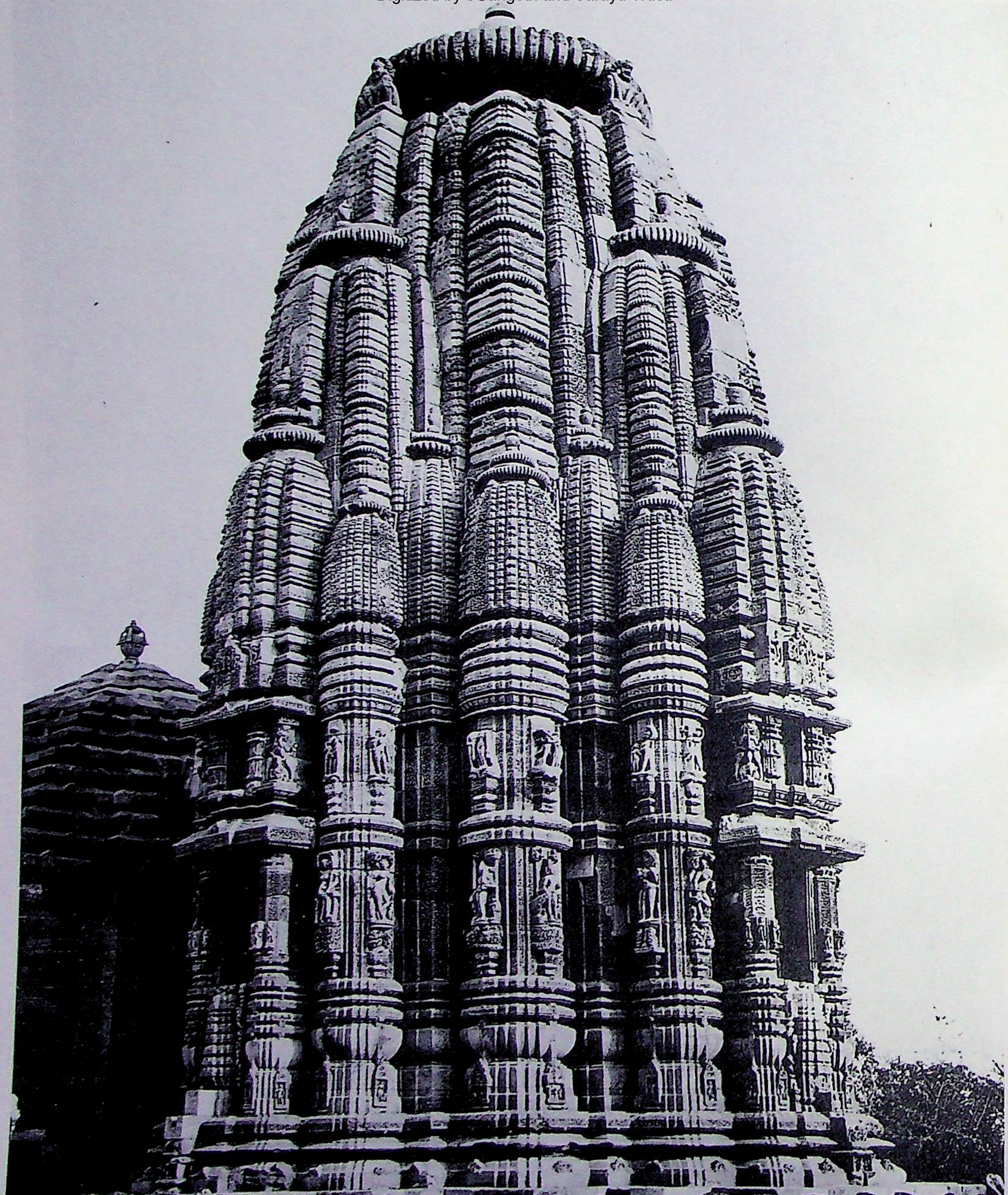
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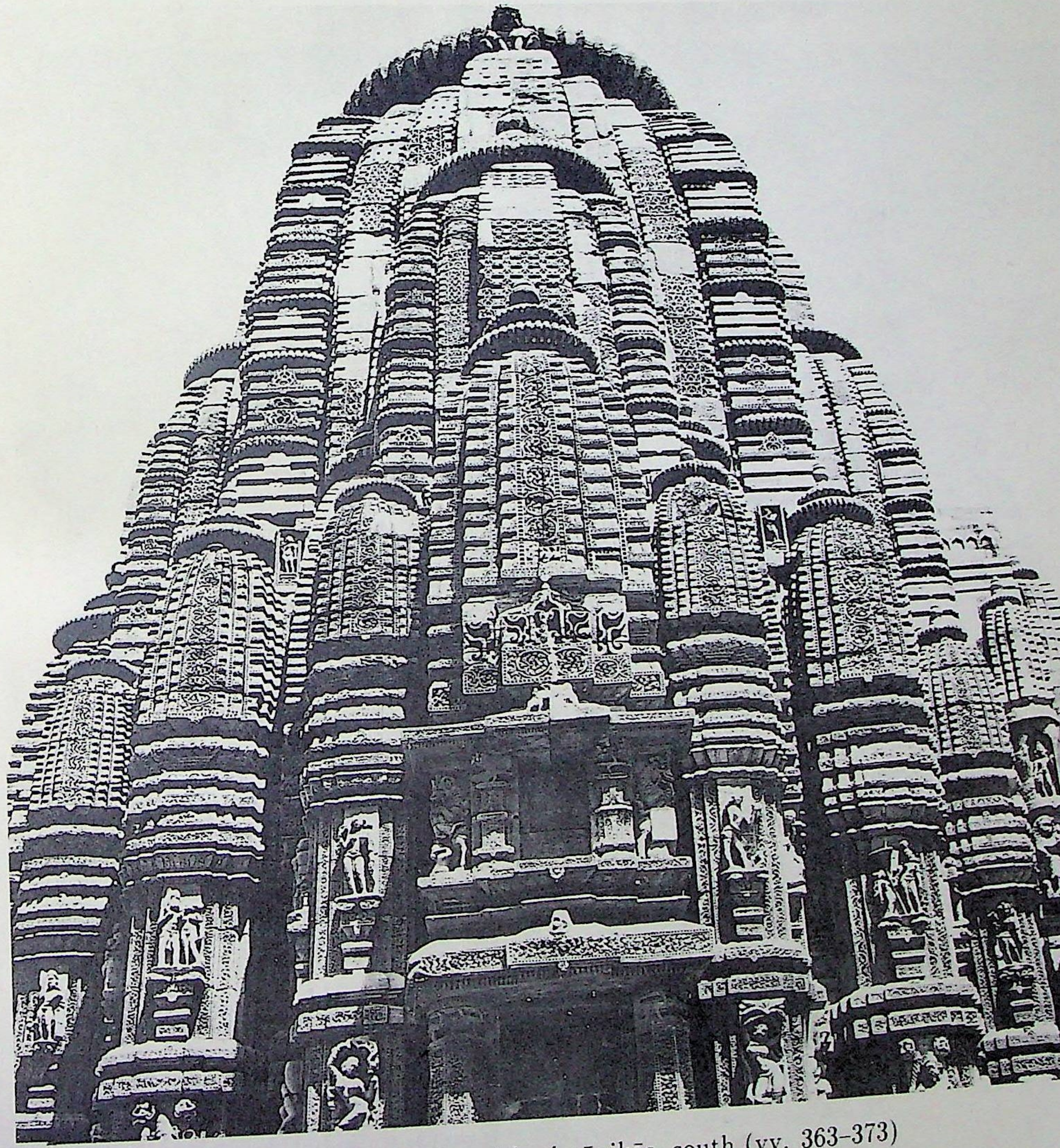
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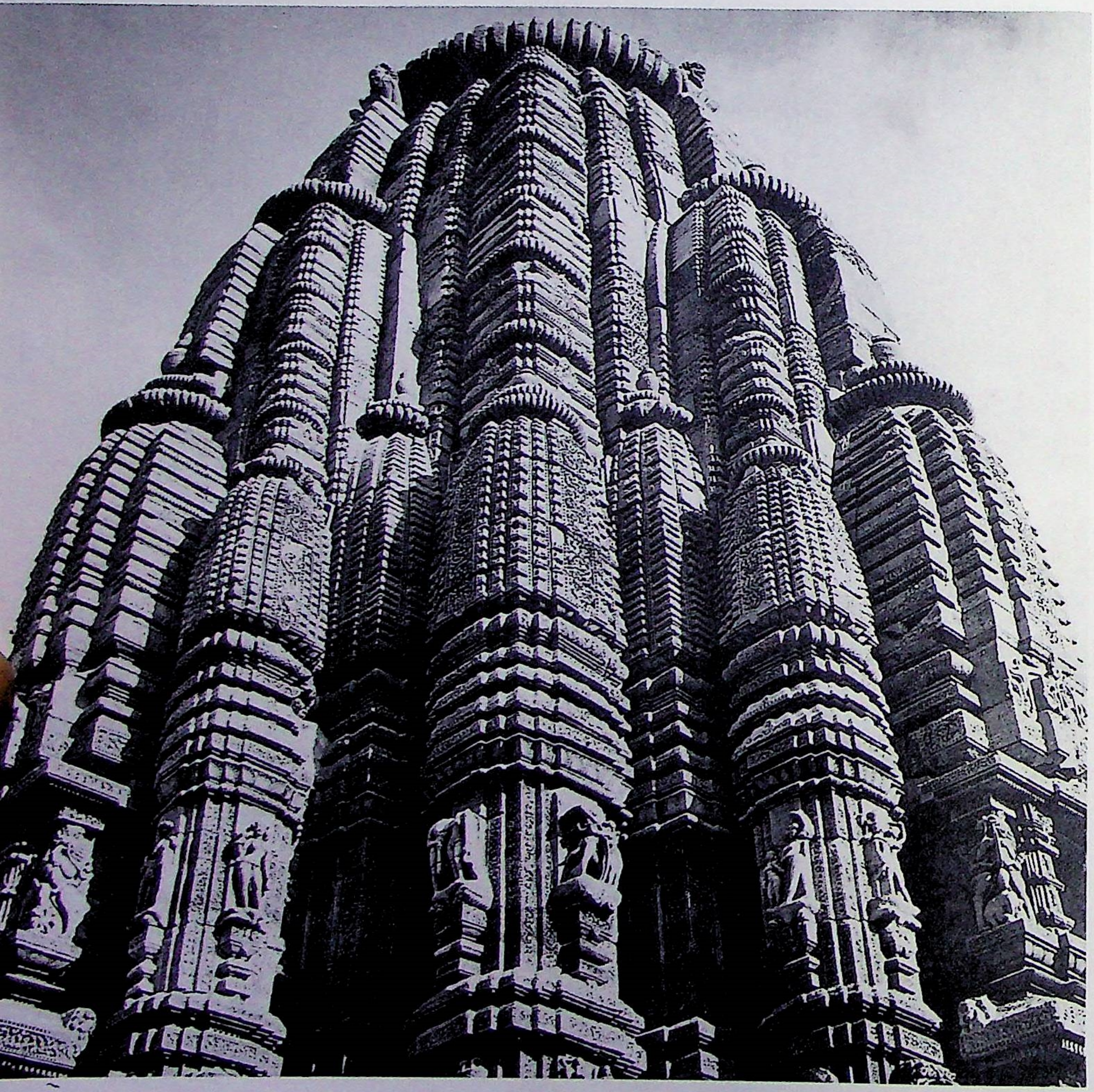
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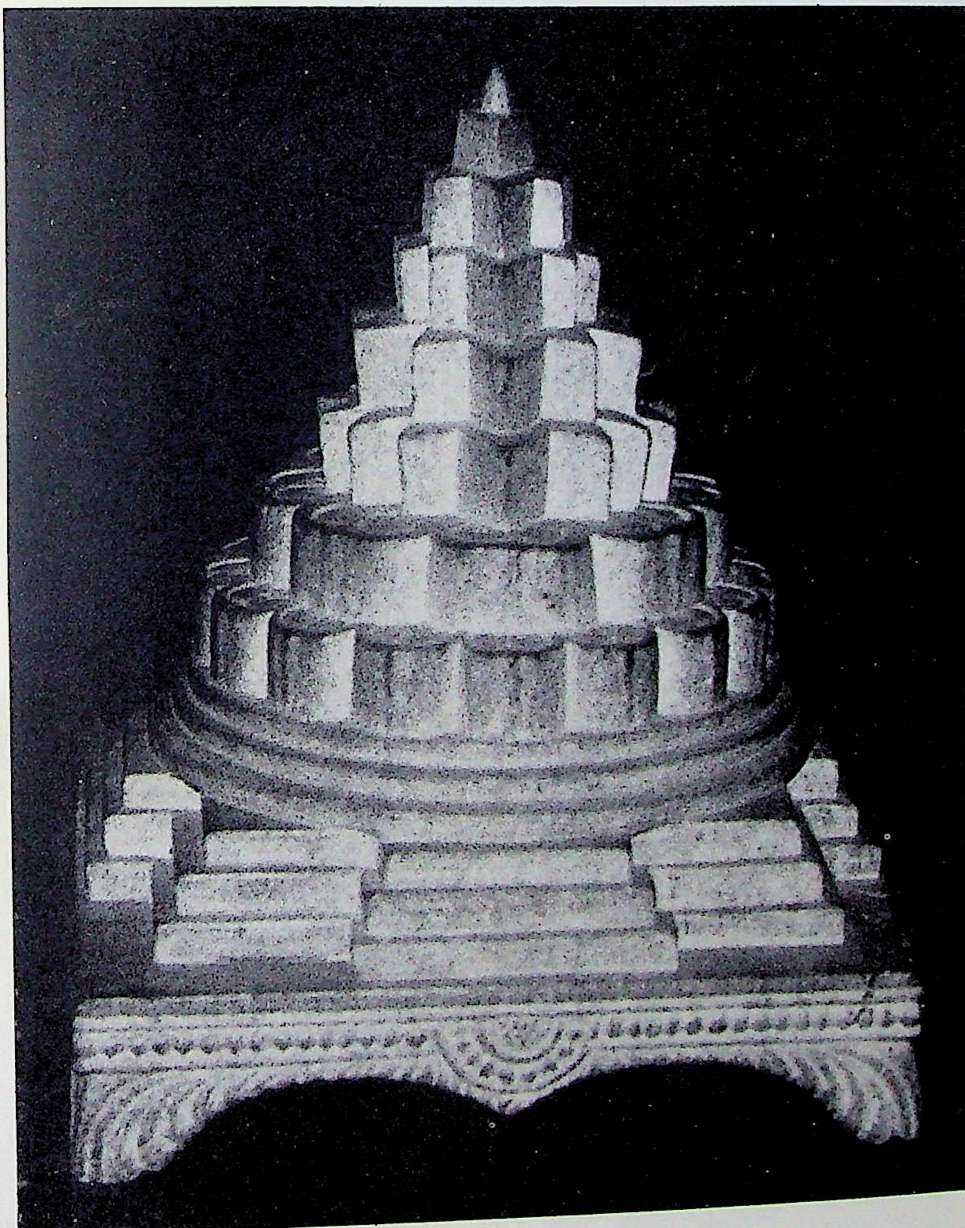
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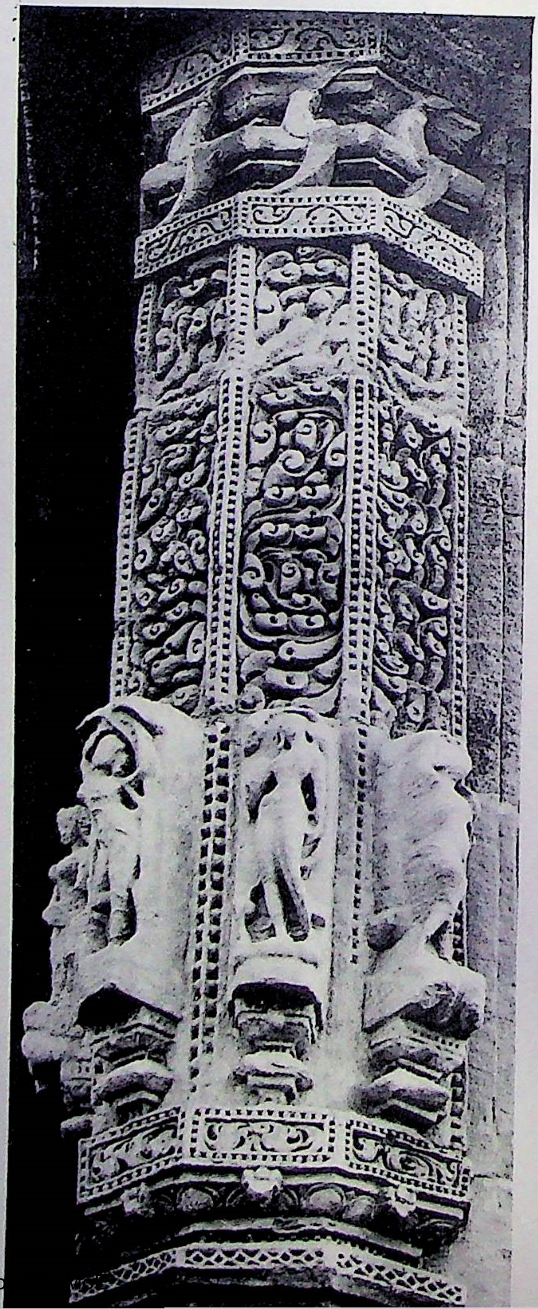
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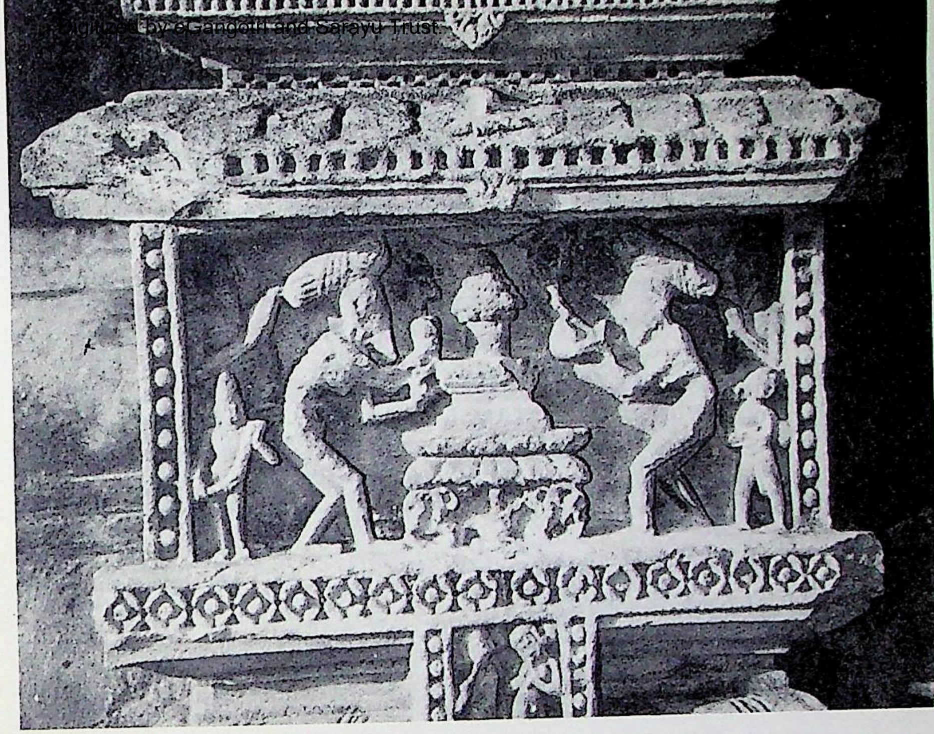
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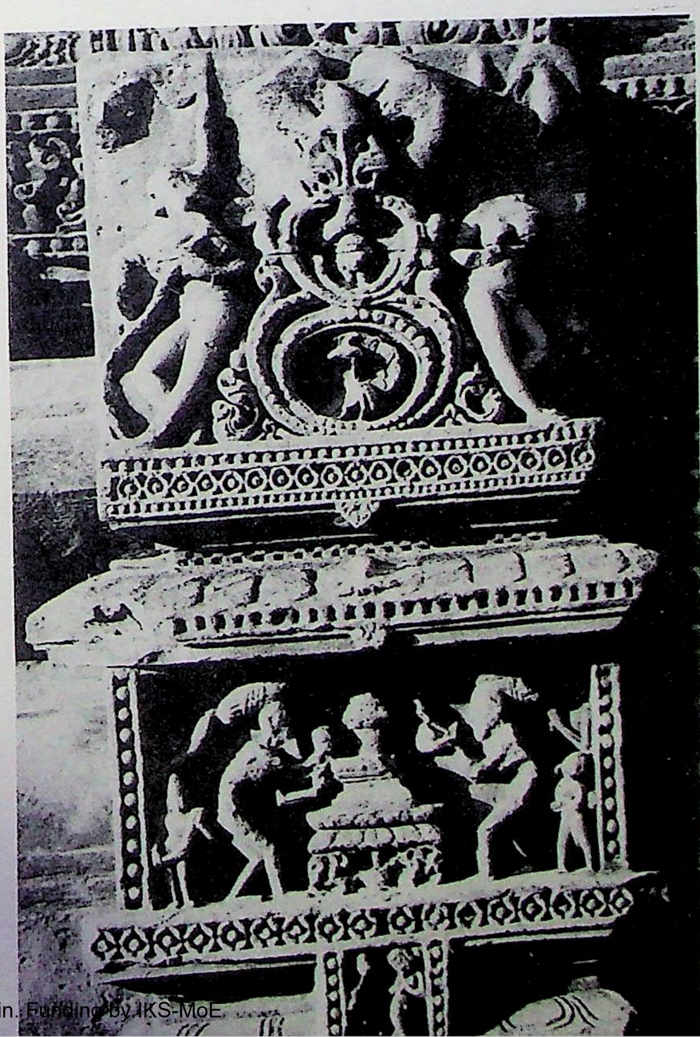
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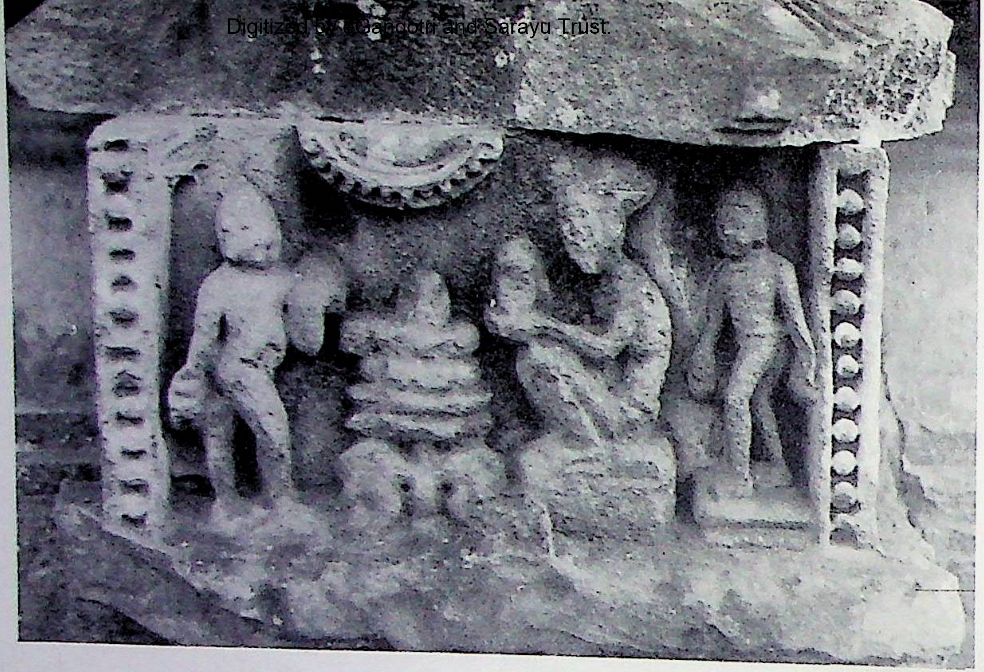
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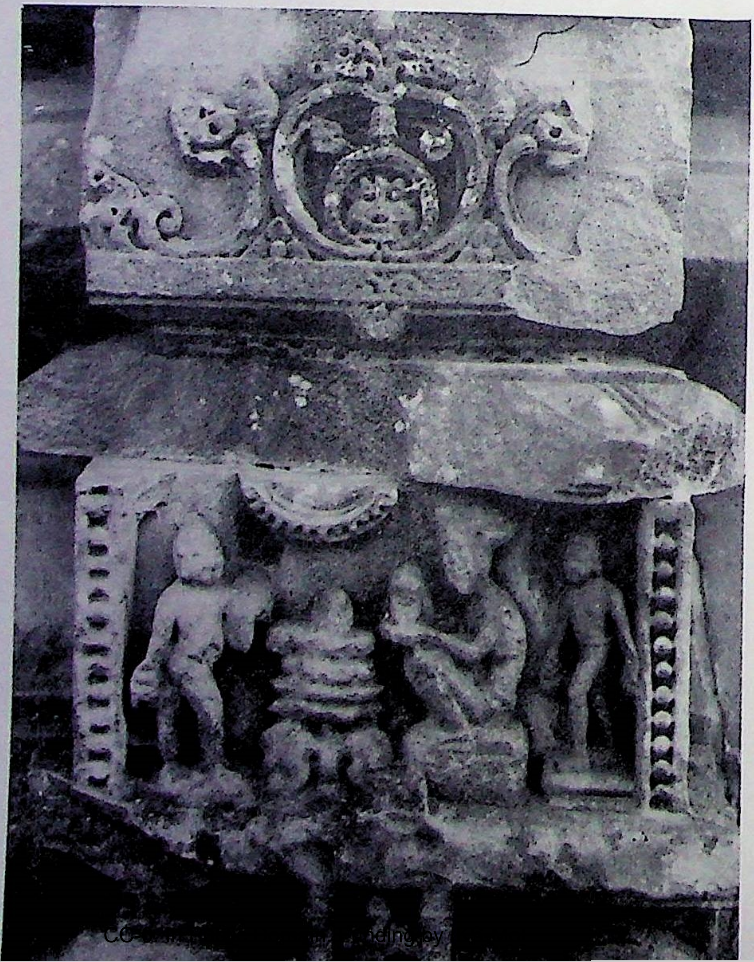
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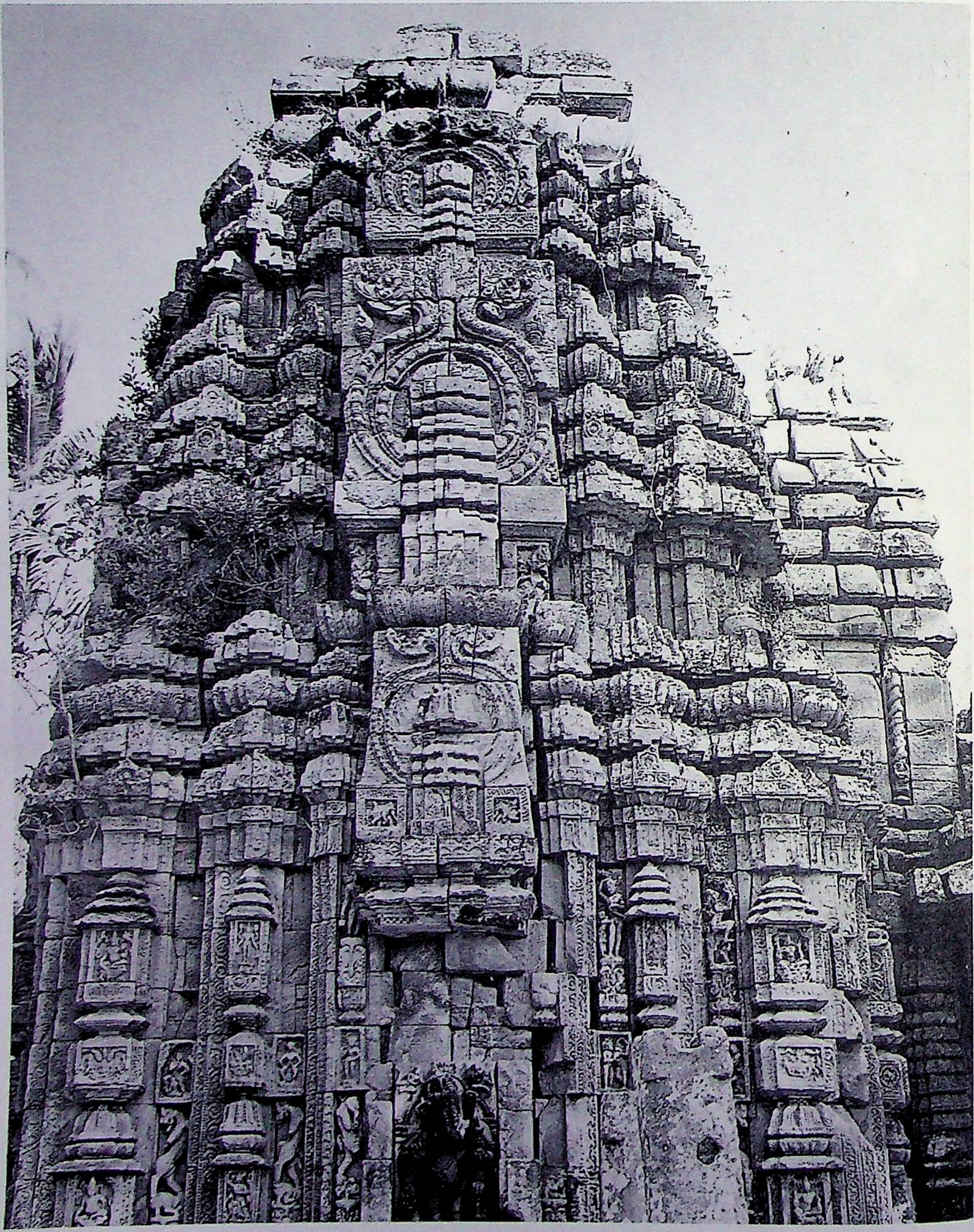


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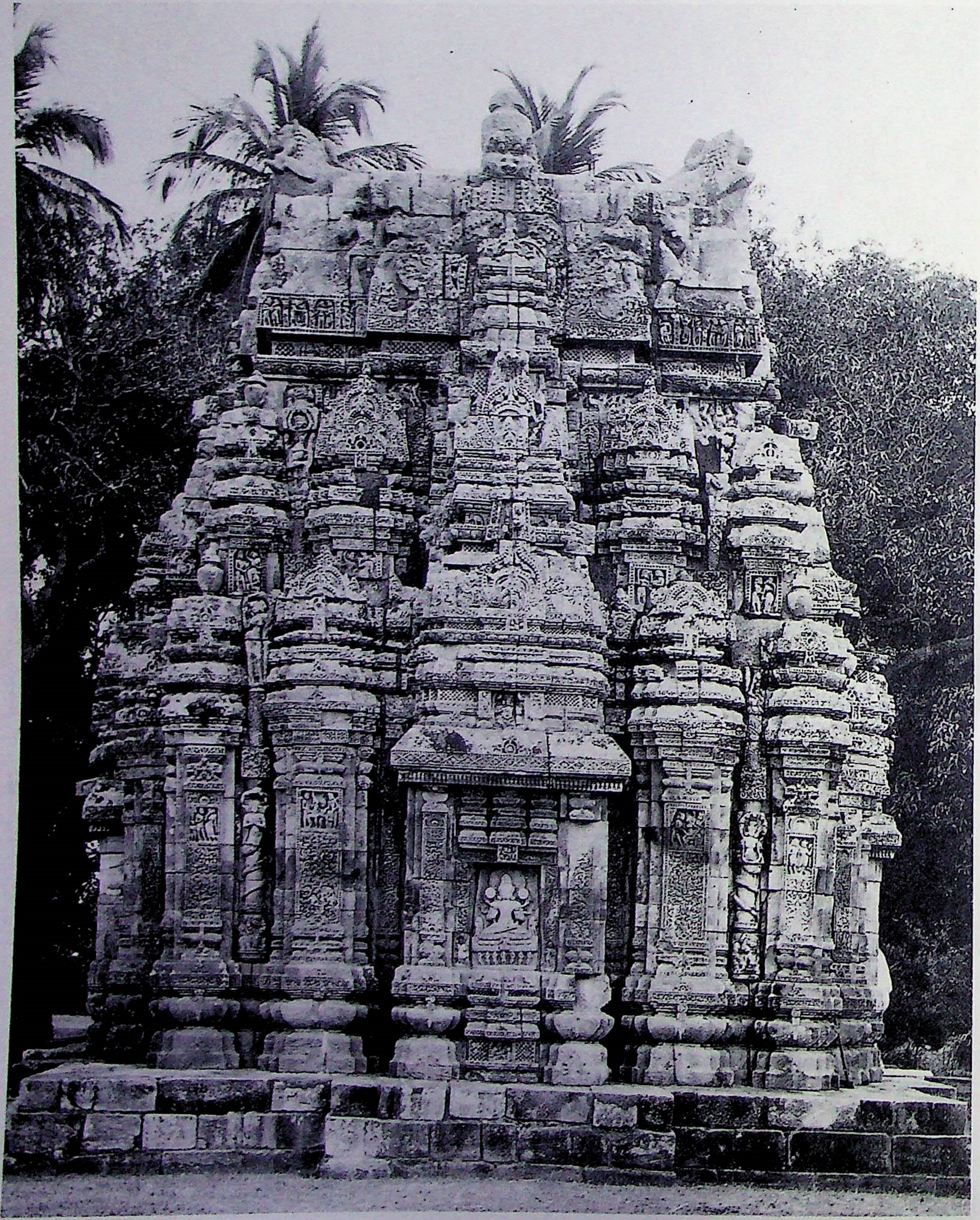
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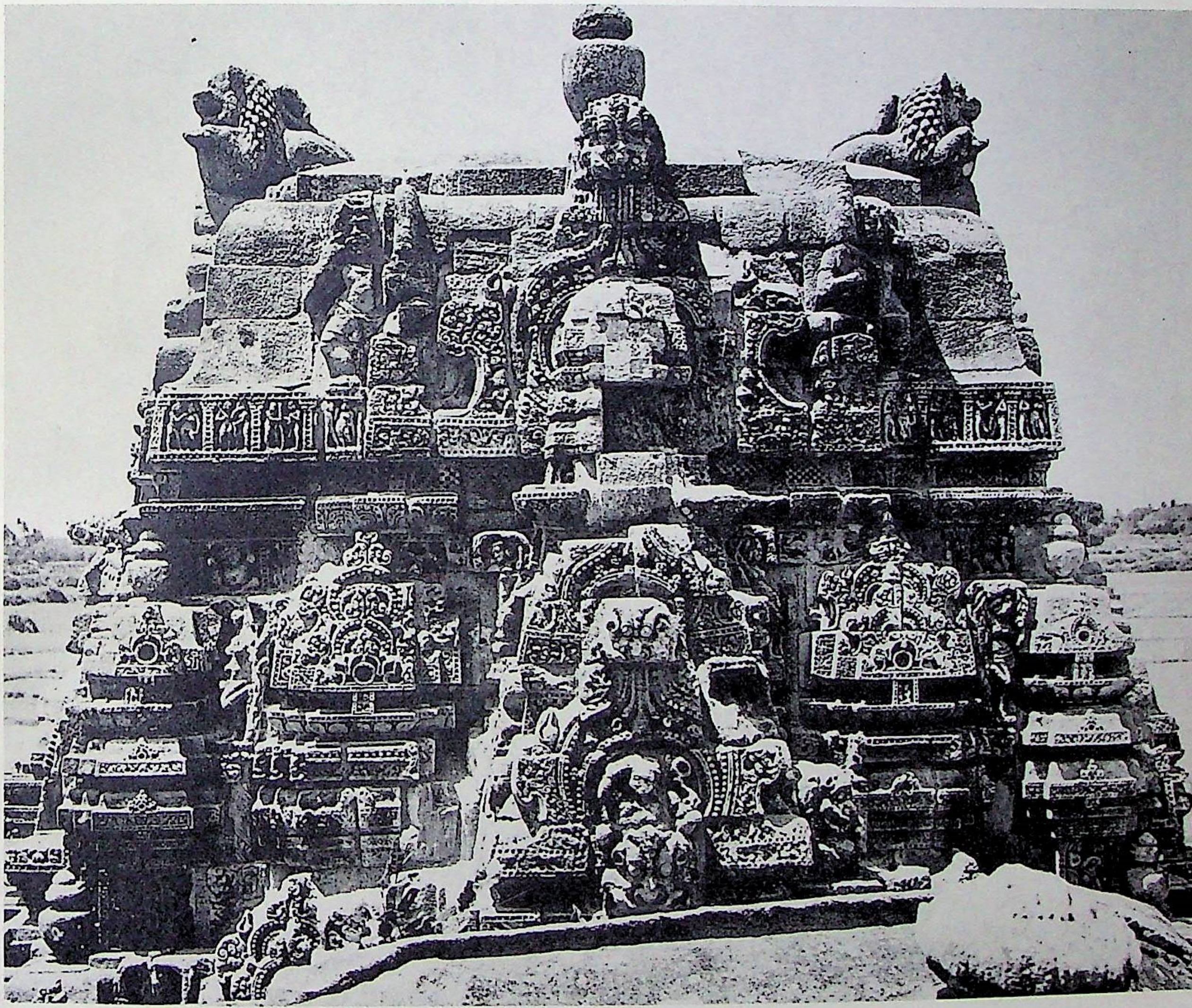
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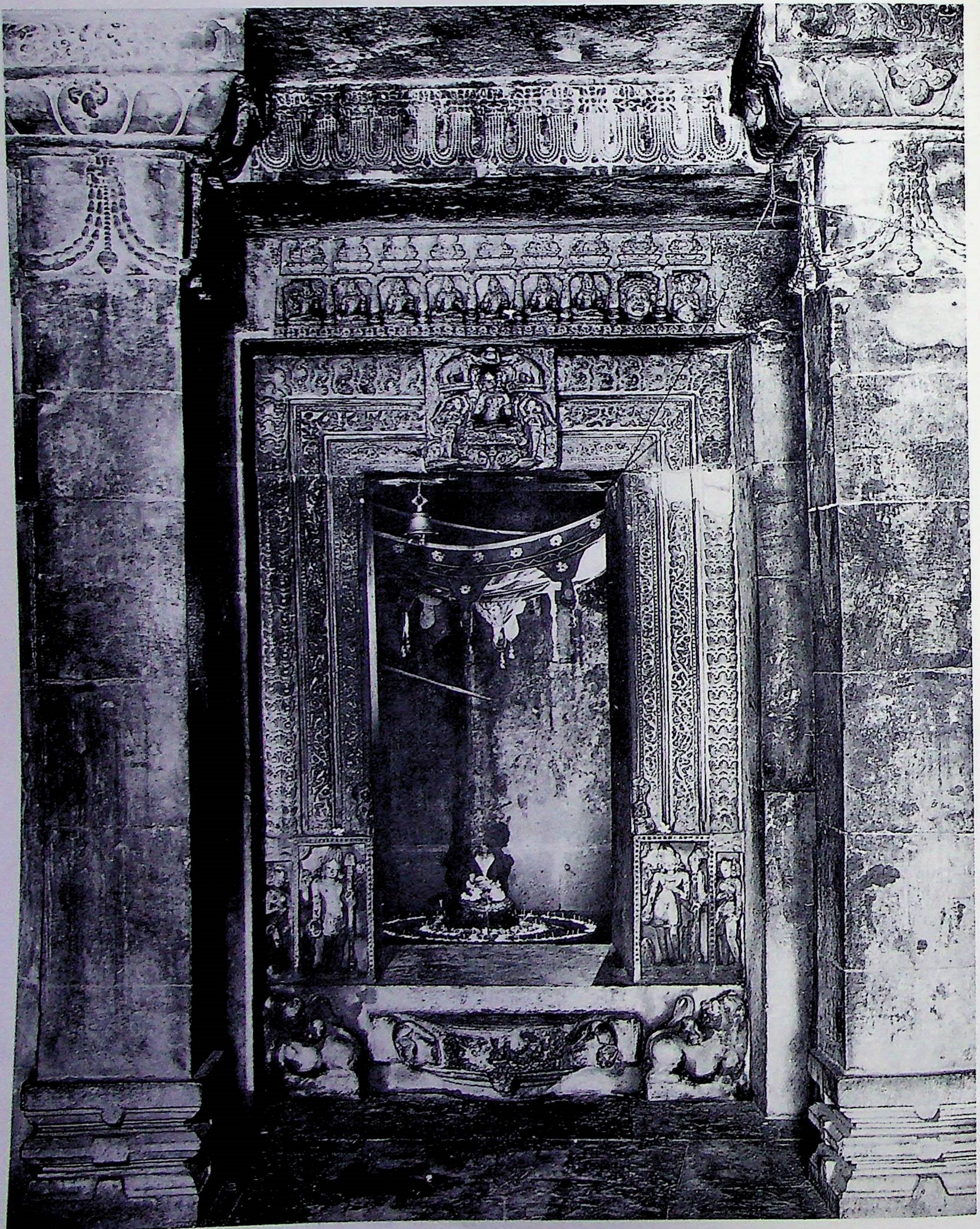
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